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SOUTH AFRICAN BULBOUS PLANTS
LOW MAINTENANCE GARDENING
SYDNEY'S CENTENNIAL PARK



The Australian Garden Journal

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Front cover: *Ixia viridiflora:* Wittunga Botanic Garden, South Australia (photo: B. Grivell)

In our Next Issue

In the December/January issue of **The Australian Garden Journal** Tony May will write about the Royal Tasmanian Botanical Gardens, Robin Parer (who now gardens in California) will write about Erodiums, and Suzanne Price about watering. There will be an article on "Garden tools, how do we use them", for the ergonomically minded, and we will be republishing a paper by David Yencken entitled "The Garden of the Unsuccessful Politician" which was presented at the first Garden History Conference in Melbourne.

The Australian Garden Journal will be on sale at selected newsagents throughout New South Wales and the A.C.T.; enquiries from other States should be addressed to P.O. Box 588, Bowral, N.S.W. 2576. The annual subscription is $15.00, which includes postage.

For Our New Readers



(photo: Keva North)

As this is the first issue of **The Australian Garden Journal** to be on sale to the general public, existing subscribers will, I hope, show some forebearance if I address these opening remarks to those who may be reading it for the first time.

Firstly, I should tell you that **the Australian Garden Journal** is quite unlike any other gardening magazine published in Australia. It has its counterparts in other countries, some of which have set a standard of excellence to which we can only hope to aspire given a little more time and a lot more support. I refer to such prestigious journals as "The Garden" (journal of The Royal Horticultural Society), "American Horticulturist" (journal of The American Horticultural Society) and "Pacific Horticulture" (published by the Pacific Horticultural Foundation of California).

This magazine, like those which I have mentioned, is intended for those for whom gardening is a serious occupation; which does not mean that it is only for "experts" - a word which I dislike in any context. It is for those who have, in all probability, some understanding of plants and some knowledge of plant names; who believe that gardening is both an art and a science, rather than a series of week-end "chores". In short, if you call yourself a "serious" gardener, a "real" gardener, even an "enthusiastic" gardener, this is the magazine which you should be reading. On the other hand, if all you need is advice on how to plant potatoes, prune petunias or put flowers on your African Violet, well — there are other magazines which you may find morehelpful.

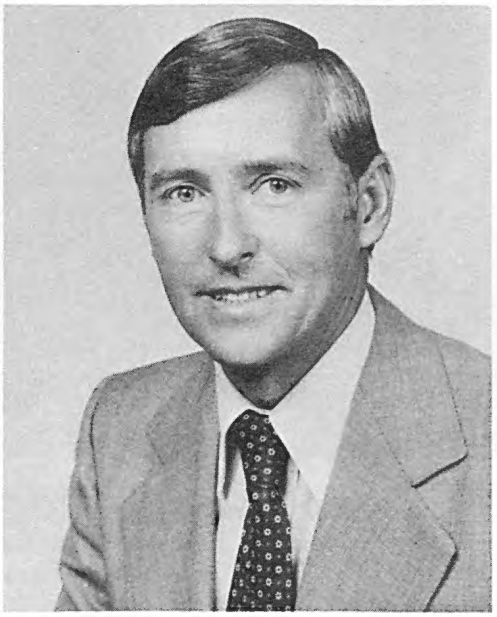
You may wonder at the connection with The Australian Garden History Society, which has "adopted" us as their official journal, in the same way as other organizations and institutions have "adopted" a private enterprise publication rather than attempt to publish their own. There are some who look upon history as a dry, academic subject that is concerned only with the past. But if you look upon it as an evolutionary, dynamic process that encompasses past, present **and** future, the connection may take on a different meaning. We hope that, after reading this magazine, you may be encouraged to join.

In this, and succeeding issues you will find articles, many of them written by people pre-eminent in their particular field, on a wide range of subjects of interest to genuine garden lovers. Most people who enjoy gardens and gardening and have acquired an understanding of them are generous in sharing their knowledge with others; make sure of your share by reading **The Australian Garden Journal.**

Finally, to those of you who are already subscribers and who have borne with me this far, I hope you will like the new format and the slightly larger and bolder type face, as well as enjoy the extra pages.

TIM NORTH

PROFILES



John Mortimer

After graduating from Hawkesbury Agricultural College with a Diploma in Agriculture, John worked as a Field Officer with the Australian Turf Grass Research Institute. During this time he studied for his Horticultural Certificate at Ryde School of Horticulture.

He began his parks management career in Canberra, where he managed parklands within the Parliamentary Triangle and around Lake Burley Griffin. Significant horticultural and recreational areas under his management included Weston Park, Commonwealth Gardens, Parliament lawns and rose gardens, as well as the grounds of Government House and The Lodge.

Prior to his appointment as Director, Centennial Park, in 1982, John was Manager of Parks and Gardens with Adelaide City Council.

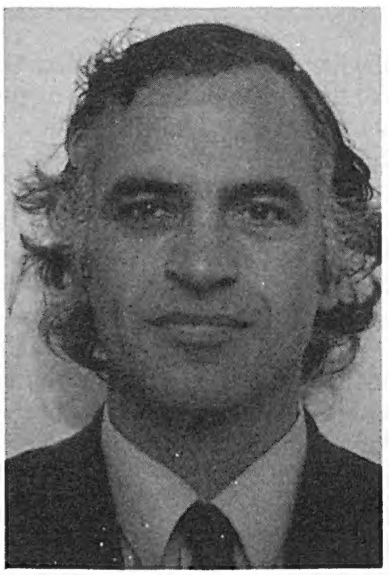
He lectured for a number of years at the Canberra School of Horticulture, both to greenkeeping and horticulture students, as well as conducting a home gardening course. He has written several articles on various aspects of horticulture and park management and has been a guest speaker at Colleges and Universities.

He is currently N.S.W. State President of the Royal Australian Institute of Parks and Recreation, and is a Fellow of the Institute. In 1982 he was awarded the Institute's "Award for Park Administration and Recreation" for services to the Institute.

He is a member of the Australian Institute of Horticulture and the Royal Horticultural Society.

Noel Lothian

Noel Lothian had his initial professional training at Burnley Horticultural College, after which he worked at Fitzroy Gardens, Melbourne, Christchurch Botanical Gardens, the Royal Botanic Gardens, Kew, and Munich Botanic Gardens. During the war he spent several years in charge of Army farms in New Guinea. After the war he was appointed Senior Lecturer at what is now Lincoln University, New Zealand, and became Director of the Botanic Gardens of Adelaide in 1948. He spent 33 years in that position, during which he was responsible for the planning and establishment of the Mount Lofty and Wittunga Botanic Gardens. He now runs a horticultural consulting and advisory service and in his spare time does some writing, grows some bulbs and does a bit of gardening in between.



Dr Brian Morley

Brian Morley, Director of the Botanic Gardens of Adelaide since 1981, is a graduate of the University of Wales and the University of the West Indies. As author of "Wild Flowers of the World" (1970) and co-editor of "Flowering Plants in Australia" (1983), and author of more than fifty professional papers, he has specialised in the taxonomy of *Columnea* (Gesneriaceae) and *Corylopsis* (Hamamelidaceae). A Fellow of the Linnean Society of London since 1968, he was first President of the Australian Flora Foundation, and in 1983 was a Trevelyan Fellow with the University of Durham, U.K.

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Unusual Amaryllids

by Noel Lothian

The petaloid monocotyledonous family Amaryllidaceae contains many beautiful and attractive flowering bulbous plants. It underwent considerable revision in 1934 when Hutchinson placed greater emphasis and importance on the umbellate inflorescence, with subtending bracts, than merely differing from the Liliaceae in its inferior ovary. Radical though this proposal was at the time it has now been generally accepted.

Except for *Agapanthus* and a few other genera, the rootstock is either a bulb or a rhizome. Genera which have been transferred from Liliaceae include *Allium, Agapanthus, Tulbaghia, Brodiaea, Bloomeria, Nothoscordium* and *Leucocoryne.*

The family is characterised by the presence of an umbellate inflorescence (i.e. the flower or flowers arising from one point (apex) of the stem); the flowers are symmetrical, usually numerous and always subtended by an involucre of two or more bracts, but in one or two exceptions a single flower and bract are present, e.g. in some *Narcissus* species; stamens six in number, the filaments of which in some genera are joined to form a corona (*Hymenocallis*). The ovary can be either superior or inferior, style is slender, capitate or with three branched stigmas. Fruit is either a capsule or a berry with numerous seeds which often contain fleshy endosperm, e.g. *Nerine, Amaryllis, Crinum.*

Members of the family are scattered throughout the temperate and warm temperate regions of the world, rarely in the tropics, with a concentration of genera and species in South America. It contains about 85 genera and over 1150 species. There are about 7 genera and 22 species native to Australia, and these include *Calostemma, Crinum* and *Eurycles.*

Most are easy to cultivate either in the open ground or in containers which allows better control over their growing requirements. They are either spring or summer flowering, but a few, including *Nerine, Amaryllis, Brunsvigia,* flower in the autumn without leaves, which appear during the winter and spring months and deciduate before the autumn flowers appear.

South America has the greatest concentration of genera, and in Chile especially a number of very attractive genera occur, including *Brodiaea, Nothoscordium, Leucocoryne, Erinna, Gilliesia, Gethyum, Chlidanthus, Zephyranthes, Hymenocallis (Ismene), Stenomesson, Placea* and *Hippeastrum (Rhodophilia). Lycoris* are native to China and Japan (7 to 8 species), *Nerine,* about 20 species, are limited to South Africa. *Crinum* is the largest genus with over 100 species (plus numerous hybrids) and are found scattered throughout the warmer parts of the world, usually near the coast or along streams and in marshes. The large bulbiform seeds are tolerant of salt water and this feature has no doubt contributed to its wide distribution.

Hippeastrum (Rhodophilia) contains about 75 species and is closely related to *Habranthus, Amaryllis* and *Zephyranthes.* The crossing and re-crossing of species and hybrids of this genus have given rise to some of the most spectacular flowering bulbous plants. To-day it is difficult to identify the original species involved in their production but *H. aulicum, H. equestre, H. vittatum* and *H. rutilum* are some. *H. x johnsoni* was produced in 1799 and it has also been extensively used in modern day hybrids.

Crinum contains numerous species which have either deciduous or evergreen foliage and the numerous tubular shaped flowers are borne on robust erect stems. In some species (*C. asiatica*) the leaf bases produce a trunk-like growth. The bulbs of most of the cultivated species and hybrids are large, often with a pronounced neck. Usually they are planted with only the neck protruding above ground level but in moister and cooler districts the entire bulb can be left above the ground.

C. asiatica is found throughout tropical Asia and under natural conditions is in flower throughout the year. The flowers are usually white but some forms have flowers tinged with red. There is also a yellow-foliaged form. *C. bulbispermum* from South Africa is so named because of the large fleshy seed. Flowers are white flushed with red on the back; it is the parent of many hybrids. *C. moorei* is from Natal, has white flowers with a faint pink flush and greenish tube. *C. macowanii* is also from Natal and has white flowers tinged with purple. These three species have been crossed and re-crossed to produce many hybrids. *C. x powelli* was produced from the first two species in 1893 and has reddish coloured flowers. They are all spectacular plants and require warm conditions to thrive and flower.

The Australian *C. flaccidum*, the Murray Lily, has numerous white flowers and is widely distributed. Another species, *C. luteolum*, has been sperated on account of its thicker cream to yellow flowers, but intermediates occur. This species is common in the sand dune and flood-out country of the outback where the bulb is often found up to 3 feet below the soil surface. Both are most attractive species and are often scented.

Two other Australian genera must be mentioned, *Calostemma* and *Eurycles.*

Calostemma has 4 to 5 species found in the eastern states and South Australia. Germination of the seed is of interest. Two or three embryos protrude from small holes in the thin coat of the capsule, and, after the capsule has fallen to the ground the point of the embryo develops roots; just above these the plumule develops which grows into the new plant.







above: EURYCLES CUNNINGHAMII
above left: WORSLEYA RAYNERI
opposite: BRODIAEA LACTEA
below left: TULBAGHIA VIOLACEA
below: HYMENOCALLIS X FESTALIS
(photos : N. Lothian)





This method of germination is also found in *Amaryllis* and *Crinum*.

Two species are usually grown. *C. purpureum*, the Garland Lily, has a roundish bulb which produces a few linear leaves. The flower stems are up to 1.5 feet high and bear between 6 to 15 flowers, which are shades of pink or reddish purple. A white form has been recorded. *C. luteum* is found in the drier parts of Queensland, N.S.W. and South Australia, and the bulb is often deeply buried. The flowers are yellow, somewhat tubular in shape and vary up to 20 on one stem.

Eurycles has 2 species in Queensland and the islands to the north. It has petioled leaves, which are broad and veined, up to 18 inches long and 6 to 9 inches broad. The flowers are borne on thin stems up to 18 inches high; they are white, usually 6 or so at the top of the stem. Sometimes they are referred to the genus *Pancratium*.

The South American *Hippeastrum* are principally known from the large and gorgeously coloured wide-mouthed flowers, of all shades from pure white to blood red. They can be used as pot plants and appear to flower best if left undisturbed, except for the replacing of some top soil annually. *H. aulicum* has flowers of a rich crimson, smaller in size than the florists' forms. *H. equestre* has greenish-white flowers, red at their base and up to 5 inches across. *H. vittatum* differs from other species with whitish flowers with red stripes. *H. advenuum* is quite small — under a foot high, with orange, yellow and red flowers. *H. uniflorum* from the middle level Andes is also small and has a white flower.

Another South American genus is *Chlidanthus*. *C. fragrans* has smallish yellow scented flowers. This is rarely seen, which is unfortunate because it is an attractive plant.

Leucocoryne is almost limited to Chile. The beautiful *C. ixioides*, Glory of the Sun, is best known and the genus is related to *Milla* and *Ipheion*. The flowering stem is up to 18 inches high and has several pale blue white centred open flowers. The variety "Odorata" has scented flowers. Usually the foliage dies down before the flowers appear.

Narcissus is a genus of about 60 species, found through Europe and the Middle East to China and Japan. Whilst many of the florists' hybrids are magnificent, the charm and beauty of the species make all of them worthy of cultivation. Unfortunately, they are rarely seen in gardens, exceptions being *N. bulbocodium*, the Hoop Petticoat, and forms of *N. tazetta*, the Jonquil.

N. asturiensis (minimus) is a miniature trumpet daffodil, rarely higher than 5 inches, with deep yellow flowers, and native to Spain. *N. bulbocodium* has thread-like foliage and a most pronounced corona. The flower colour varies from deep golden yellow to pale cream or almost white. Variety "nivalis" is a tiny plant, about 3 inches high, with yellow flowers, while variety "cantabricus" from North West Africa has large white flowers.

N. calcicola belongs to the miniature jonquil group with several small deep yellow flowers on the stem. *N. cyclamineus*, a delightful and distinct species, has flowers of deep yellow with the perianth segments bent back as in Cyclamen. *N. juncifolius* also belongs to the small jonquil group and is a lovely species with several small deep yellow flowers.

Very rarely grown is *N. viridiflorus*, which is not only autumn flowering but has bright green scented flowers. It is native to the Mediterranean regions and requires a baking in the summer. *N. serotinus* is another autumn flowering species but with white scented flowers. *N. triandrus*, Angels' Tears, is one of the most charming of the genus with white to deep golden flowers and has been used to produce a number of hybrids.

Lycoris radiata is a robust growing plant with numerous bright yellow flowers and is treated like nerines under cultivation. They resent disturbance and must be dried out during the summer, but sufficient water applied to keep the roots moist and growing. *Nerine*, on the other hand, are relatively easy to grow and flower. *N. bowdeni*, with stout stems up to 18 inches, has a cluster of bright pink flowers at the apex and is the usual species seen. There are several colour forms. *N. flexuosa* has white or sometimes pale pink flowers, while *N. filifolia* is a dwarf with thin narrow leaves and rose-red flowers. *N. sarniensis*, the Guernsey Lily, is spectacular with salmon to bright red flowers, while *N. curvifolia, var fothergillii* is probably the most colourful with crimson to scarlet flowers.

One of the most confusing groups of "Autumn Crocus" is *Sternbergia*, a genus of about half-a-dozen species with bright yellow flowers which usually occur in the autumn. They are native to Turkey, the Caucasus, Iran, Yugoslavia, Spain and Algeria and associated regions. *S. lutea* is the commonest species while *S. clusiana* has large greenish-yellow to deep golden flowers, often up to 2.75 inches in length. It is rarely seen.

Zephyranthes and *Habranthus* can be readily confused, but the flowers of the latter are held at an angle to the stem and have unequal length of stamens. *Zephyranthes* are native to the south-western states of the U.S. and also Chile, Argentina and Uruguay. *Z. atamasoo* is the largest flowered species with white flushed pink flowers. *Z. grandiflora* has bright pink large flowers and is native to Mexico and Guatemala. *Z. candida* has white flowers and is commonly seen.

Habranthus is a small genus and are somewhat like small *Hippeastrum*. *H. andersonii* has solitary yellow flowers with a reddish or coppery exterior, while *H. robusta* has somewhat funnel-shaped flowers of a clear bright pink. *H. texana* is usually regarded as synonymous with the latter species.

Very choice but difficult to grow except in the cooler and moister parts of Victoria and Tasmania are the various *Galanthus*, the true Snowdrops (in Australia *Leucojum* are usually called Snowdrops but they should be known as Snowflakes). There are a number of species and hybrids and they have been cultivated for centuries. All have white flowers, with 3 larger "petals" on the outside and 3 much smaller ones on the inside. All have patches of bright green on the petaloid segments and the shape and size of these markings assist in determining the species. With careful

selection it is possible to have species, varieties and hybrids flowering from the autumn through to the spring. *G. nivalis* is the common Snowdrop and has a number of varieties. There is usually one flower to a stem and these can vary in size from about half to one and a half inches in diameter. *G. elwesii* has larger flowers, *G. ikareae* is a very handsome species with the largest flowers and bright green foliage. All are best grown in semi shade and prefer heavier soils of a chalky nature. They are native to eastern Europe, north Turkey and the Crimea, extending eastwards to Lebanon and north-west Iran.

An unusual plant is *Haemanthus*, which produces broad and flat leaves in the winter months; these deciduate and in the spring and summer bold heads, on short stems, containing numerous small red flowers appear, surrounded by two red bracts. Because of the size of the leaves this plant is commonly called Elephants' Ears. There are about 50 species found in tropical and South Africa. *H. coccineus* is the commonly grown species.

The half dozen or so species of *Cooperia* are unusual because the flowers open only at night, and according to some have a distinct primrose scent. They are native to North America and although attractive, with large white and reddish flowers, they are rarely seen. *C. drummondii* and *C. pedunculata* are the two species grown.

A number of genera have a whitish corona, developed directly from the fusing of the filaments of the stamens. *Pamianthe* has large flowers, usually produced in spring. It is a native of Peru. *Pancratium* has a dozen or so species native to the West Indies, Canary Islands and Mediterranean regions. The large bulbs produce a tuft of long strap-like leaves from the centre of which arises the flower stem, bearing one or two attractive white flowers which are often fragrant. *P. illyricus* and *P. maritimum* from Europe are the commonly grown species. The third member of this group is *Hymenocallis* (species of which are often referred to as *Pancratium* and *Ismene*); there are about 40 species and are native mainly to South America. They are all most attractive plants, easily grown and they produce white or yellowish flowers during spring.

Probably the most outstanding genus of this family, and the most rarely grown, is *Worsleya*, with one species, *W. rayneri*, (previously called *Hippeastrum proceum*, the Blue Amaryllis). It is a native to Brazil. This astonishing plant produces a bunch of sickle-shaped leaves from a long-necked bulb and these wedge themselves into cracks in the granite mountains of Brazil, usually at an altitude of more than 5000 feet. The neck of the bulb naturally grows in a horizontal manner. Seed was offered in Australia during the 1950s and 1960s. It flowered first at the Adelaide Botanic Gardens, and subsequent reports indicate flowering bulbs had been grown in Western Australia and Queensland. It has several lilac coloured, wide-mouthed trumpet-shaped flowers at the end of stout stems. Although different plants were used no seed was produced.

There are a number of other genera which should be noted - *Ipheion, Agapanthus, Tulbaghia, Stenomesson, Nothoscordium, Placea, Tritelia, Clivia*, etc, most of which are attractive plants when in flower. The writer will be interested to hear from others growing these beautiful plants.

The Australian Garden Journal

GARDEN TOUR OF THE EASTERN UNITED STATES

Departs 4th June: finishes 27th June 1986

Reservations are now being accepted on this three and a half week tour of some of the finest public and private gardens in - **Virginia, Delaware, Maryland, Pennsylvania, New York, Connecticut** and **Massachusetts;**

These will include - Dumbarton Oaks and the U.S. National Arboretum in Washington DC; Monticello, Mount Vernon and Colonial Williamsburg; the gardens of the American Horticultural Society; the Ladew Topiary Gardens and a private garden in Maryland designed by Russell Page; the great du Pont gardens at Longwood, Nemours and Winterthur; Meadowbrook Farm in Philadelphia; Old Westbury on Long Island; the Brooklyn Botanic Gardens and Wave Hill in New York; a nursery specialising in unusual perennials in Connecticut; Eleanor Perenyi's garden (she wrote 'Green Thoughts'); and the world famous Arnold Arboretum outside Boston.

Personally conducted throughout by Tim and Keva North.

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South African Bulbous and Cormose Garden Plants

by Brian Morley

Although there is a diversity of climatic regions in southern Africa, they all share a season in which a period of drought occurs. The evolution of the often ornamental species comprising the flora of this area has involved a relatively large number developing a corm or bulb, which allows plants to perennate during a hostile, dry and dormant season.

European exploration of southern Africa and the use of the Cape as a staging-post en route for the East Indies, both permitted early introduction of many of these bulbous and cormose species into European garden collections in the 17th and 18th centuries. To a lesser extent, many of the same ornamentals were introduced into Australia at an early date, which explains why *Amaryllis belladonna, Agapanthus praecox, Nerine bowdeni* and *Crinum* are now familiar garden plants, and why *Homeria collina, Gladiolus undulatus* and *Watsonia bulbillifera*, amongst other species, have become naturalised and weedy in Australia. Many parts of Australia are suitable for growing southern African bulbous and cormose ornamentals; so successfully do some species grow that care must be taken not to introduce potentially new weeds.

It will be, perhaps, helpful to dismiss those familiar garden ornamentals already grown in Australia; numbers refer to stockists listed at the end of the article. We may refer to *Amaryllis belladonna* (4), its cultivars and the bi-generic crosses *x Amarcrinum (syn x Crinodonna) (A. belladonna x Crinum moorei)* and *x Amarygia (syn. x Brunsdonna) (A. belladonna x Brunsvigia josephinae)*. The common *Agapanthus* is variously named *A. umbellatus, A. orientalis and A. praecox*, but is evergreen and has flower stalks 1 — 1.6 m tall, unlike the more delicate Exbury hybrids which resemble *A. africanus* in stature and in having deeper blue flowers (2). *Montbretia* is *Crocosmia x crocosmiflora*, although some place it in the genus *Tritonia*; it is quite different to *Chasmanthe floribunda*,(4) which is orange-flowered, taller, to 2 m, and has a yellow-flowered variety called *v. duckittii*, and *Curtonus paniculatus* which is about 1 m tall with attractively pleated leaves, but small, reddish-brown tubular flowers.

The crinums seen in most Australian gardens are *C. bulbispermum, C. moorei*, or the inter-specific hybrid between these two species called *C. x. powelli*. *Clivia* is not to be under-rated because it is obligingly tough and needs to grow in the shade under trees in the guise of the species *C. nobilis* and *C. miniata*. *Freesia refracta* and *F. armstrongii* are both parents of the modern garden *Freesia x hybrida* (4); garden gladioli have an even more complex hybrid ancestry involving the African species *G. primulinus, G. cardinalis, G. cruentus* and *G. tristis*, as well as the European *G. byzantinus* (4). *Nerine bowdeni* is only one of about thirty species, many garden hybrids and selections having been made in the past twenty years (2,3). *Oxalis pes-caprae*, now a noxious weed, bears testimony to the dangers inherent in the introduction of certain South African ornamental species; *Romulea rosea* is another. *Tritonia lineata* and *Sparaxis tricolor* seeds itself in many gardens producing a kaleidoscope of colour in spring. The pink flowered *Watsonia pyramidata*, lilac *W. marginata* and white *W. ardernei* are familiar in both gardens and as naturalised roadside plants.

It is worth bearing in mind that the distinction between bulbs or corms is **not** the chief practical criterion when handling and growing southern African monocotyledons. The main factor governing cultivation is whether the species is winter growing (receiving autumn and winter rains) or summer growing (receiving spring and summer rains). Thus, in South Australia at Wittunga Botanic Garden, where winter rains are experienced and winter growth tends to occur naturally, protection from rain at that time of the year is required by summer growing southern African species. This we do by standing the relevant pot collection under dry shelter of plastic or fibreglass sheeting, only in summer taking care to water the species to bring them into growth. The following list with abbreviations, W = winter growing and S = summer growing, is not exhaustive, being a personal selection of species.

Albuca (Liliaceae) (1)

The unusual and stately spikes of green and white flowers of *A. altissima* (W), not unlike giant snowdrops in appearance, are more than 1 m tall. This and *A. canadenis* (W) are the most cultivated, the latter having green and bright yellow flowers on spikes from 60 cm to 1 m. The often large bulbs need light soil, good drainage and surface planting. They grow in full sun or dappled shade.

Ammocharis (Amaryllidaceae) (1)

A. coranica (S) has 20 cm wide umbels of crimson, pink or even white flowers borne on a stumpy stalk about 30 cm long. The leaves are strap-shaped, are not unattractive and the bulb is large and in season drought-resistant, but objects to disturbance. If kept dry in winter, the dormant bulb is frost-resistant, yet in summer a good supply of water is required. Flowering occurs in nature often under conditions of intense heat in late summer. The seeds have a short life



opposite: TRITONIA LINEATA;
Upper Sturt,
South Australia.

below:
X AMARYGIA PARKERI:
WITTUNGA BOTANIC GARDEN.

below left:
LACHENALIA ALOIDES:
WITTUNGA BOTANIC GARDEN.

(photos: B. Grivell)

being fleshy; they are sown superficially in ordinary soil.

Brunsvigia (Amaryllidaceae)

B. orientalis (W) has enormous 60 cm umbels of small dark red flowers which give it the popular name Candelabrum flower. More attractive because of the large flowers are *B. radulosa* (S) with pink nerine-like flowers and rounded leaves flattened on the soil, and more so *B. josephinae* (S) with large umbels of pale red flowers and strap-like leaves to 60 cm long. In nature the umbels dry into tumbleweed-like spiky balls and snapping from the bulb, are blown away. They grow in hot sunny locations, resent distrurbance having bulbs often 30 cm long, and need a good supply of water when growing.

Boophane disticha (1) (S)

Also has striking dried umbels like *Brunsvigia.* Its umbels of vinous flowers about 20 cm diameter are borne on a short stalk before the fan-shaped leaves develop about 60 cm in diameter. During the winter dormancy the large 15 cm diameter bulbs are frost-resistant if kept dry — they like a well-drained and sunny spot.





Babiana (Iridaceae) (1,4)

All babianas are winter growing, when they require plenty of water, and flower in spring. Their neatly longitudinally pleated iris-like leaves are hairy and arise from quite small corms which should be planted about 10 cm deep; contractile roots may even pull the corms deeper as the plants become established. They like the sun, sandy soil rather than clays and must be allowed to dry out thoroughly in summer. They are not frost-hardy.

The velvety blues, crimsons and mauves of flowers of various species are very desirable, *B. rubrocyanea* being my favourite. There are half-a-dozen flowers to each plant. *B. stricta* is deep blue flowered, *B. villosa* claret coloured. There are numerous excellent mixed hybrids available in commerce deriving from the work of Dutch growers who grew these plants from the Cape in the early days of the colony.

Cyrtanthus (Amaryllidaceae) (1)

This is one of the most exciting genera deserving greater attention by gardeners. The flowers of cyrtanthi are often

brightly coloured, scented, tubular, curved somewhat, and borne in a graceful clustered umbel arising from a bulb. Requiring rich soil, they prefer a sunny spot and do not like frost.

C. mackenii (S), the Ifafa lily, has whitish, pink or apricot coloured flowers which are sweetly perfumed, 5 cm long, and borne in clusters of 5 to 10. *C. o'brienii* (S) is similar but scentless, the flowers being a little shorter; it makes a good cut flower. There are about fifty species known with about thirty in cultivation by specialist growers; certain species are rare in nature and seed should only be sought from garden sources.

Dierama (Iridaceae) (1)

The wand flowers are one of those groups over which the taxonomists cannot agree; are there four species or six times that number? What is certain is that the plants vary considerably. What is equally certain is that *D. pulcherrimum*, with its delicate wands of purple-red pendulous flowers to 2.5 cm tall when established is one of the loveliest of garden plants. It grows from corms, needs a rich loam, moisture all year round and flowers in late spring. *D. pendulum* is also good but has smaller flowers. Neither species will stand the soil being deep frozen through. A number of named cultivars are in the trade, all based on colour forms of the two above species. Some people have difficulty with *Dierama* and it has invariably been because of a lack of summer moisture.

Eucomis (Liliaceae) (1,3)

Pineapple flowers were early introductions to Europe; they have not diminished in popularity during that time, but have never become common garden plants. The common name is in reference to the top-knot of bracts on the dense flower spike, the whole fancifully resembling a pineapple. The small numerous white flowers are decorative en masse, often turning green or purplish and last several months while the fruits ripen. The leaves arising from the large bulb are also often attractive, in *E. autumnalis* (S) with an undulate margin, in *E. bicolor* (S) with a purple margin. *E. pole-evansii* (S) likes swampy conditions and can be 2 m tall. *E. comosa* (S) while attractive is probably of hybrid origin; it is about 80 cm tall, the leaves being suffused with purple, inflorescence purple spotted and the fruits becoming purple.

Galtonia (Liliaceae) (1,2)

The Berg lily is a stately, white bell-flowered ornamental to 1.2 m tall arising from a tuft of erect leaves. *G. candicans* is quite well-known, but is not as commonly grown as it should be, flowering in summer, needing rich soil, preferring a winter drying experience and having some resistance to frost.

Geissorhiza (Iridaceae) (1)

Wine-cups, *G. radians (syn. rochensis)* (W) is not unlike a babiana, but has purple flowers seemingly half filled with wine; there is even a white line resembling a meniscus around the edge of the wine! There are more than sixty species in this genus, red, purple, yellow or white flowered, but all are frost-tender and require quite wet conditions in winter when they grow. A thorough summer baking is essential.

Haemanthus (Amaryllidaceae) (1,4)

H. albiflos (W) and *H. coccineus* (W) are occasionally seen in gardens. They have massive bulbs which resent being distrurbed, waterlogged or frozen. The flowers resemble white or crimson shaving-brushes borne on thick stalks; they are perhaps more curious than beautiful although *H. katherinae* has a rounded inflorescence about 80 cm tall and attractive glossy green leaves. The leaves arise separately beside the infloresence from within the bulb, and together with related species it has been segregated by some into the genus *Scadoxus*.

Ixia (Iridaceae) (1,4)

I. viridiflora (W), the green ixia, with its turquoise flowers and black eye, not only resembles an act of alchemy, but almost needs an alchemist to keep it growing! It is not the most thrifty of these otherwise easy to grow plants and is endangered in nature. Why not try *I. maculata* (W) with yellow or orange flowers on stems about 40 cm tall, or perhaps some of the hybrids which, with vivid mixed colours, are very satisfying. They like well drained soil, a sunny situation and a good drying out in summer; otherwise the corms, about 2 cm across, are prone to rotting.

Lachenalia (Liliaceae) (1,4)

Cape cowslips have long been (cottage) garden favourites and Dutch growers have developed a number of hybrid selections. There can be few genera which provide the basis for a more entertaining collection of species. They are happy in pots or pans, the foliage is arresting in shape and colour, the flowers are rainbow-like in diversity of colour.

The small bulbs need to go in just below the soil, which should be sandy. Modest liquid feeds will not hurt the plants at flower-bud stage. They like a sunny spot, but are frost-tender. They need to be well dried off in summer. We are developing a collection at Wittunga Botanic Garden, but can't keep pace with the nomenclatural changes!

Moreae (Iridaceae) (1)

Peacock flowers have corms and flowers very like those of some *Iris*. Many dislike frost, need a summer baking, but resent extremes of dryness in the winter growing season. In light and well drained soils with a sunny aspect they grow happily.

The large yellow-flowered *M. spathulata* (W) is one of the most adaptable and tough species and has withstood minus 6 degrees to 41 degrees in my garden in the shelter of old roses and cistus. It can grow to 1.2 m tall, the flower being about 7 cm across. *M. neopavonia* (W) has orange-red flowers with an iridescent peacock-blue eye, and *M. villosa* (W) blue, mauve, yellow or orange flowers with the same iridescent eye; the two species hybridize readily. There is still much to learn about the taxonomy of these plants, but whatever it is called grow at least a representative for that iridescent eye.

Ornithogalum (Liliaceae) (1,4)

Chinkerinchees (*O. thyrsoides*) (W) are well known for their excellence as cut flowers. The well drained soil is best sandy, but ample water is equally necessary during the growing season to produce starry white inflorescences 60



left:
GEISSORHIZA RADIANS:
WITTUNGA BOTANIC GARDEN
(photo: B. Grivell)

below:
VELTHEIMIA BRACTEATA:
ADELAIDE BOTANIC GARDENS.
(photo: T.R.N. Lothian)

cm tall in late spring. They like the sun and later become dormant in summer. There are many other ornithogalums from northern temperate areas, mostly white flowered.

Scilla (Liliaceae)

S. natalensis (S) is a monster among squills, with bulbs about 10 cm across and spikes of blue flowers up to 1 m tall. It is dormant in winter and the flowers appear before the leaves. I first saw it in Ireland in the Richard Turner curvilinear glasshouse at Glasnevin.

Tulbaghia (Liliaceae) (2)

T. violacea is a tough little herb with pale violet heads of flowers which appear soon after any rain, any time, or if the hose inadvertantly squirts in the wrong direction. Its only failing is its violent odour of garlic if bruised or picked, but if you like the smell of garlic in excess it is the plant for you. I keep it in my vegetable garden.

Less leafy and floriferous is *T. fragrans* which lacks the garlic and has scented flowers suitable for cutting. Both are bulbous.

Vallota (Amaryllidaceae) (1,3)

Kysna lily is a more accurate name for this scarlet flowered species than Scarborough lily, being a native of the eastern Cape. It may be that it received its English name from plants taken back there by travellers or sailors unbeknown to its discoverers.

V. speciosa blooms in summer, up to 10 of the 10 cm long cup-shaped flowers borne on a stalk about 30 cm tall. The leaves are evergreen in mild winters. The soil is to be rich, well drained and in a sunny spot. The species is good in pots and is very "cottagy".

Veltheimia (Liliaceae)

The veltheimias are almost perfect bulbous plants being amenable to pots and nursery culture, a fact exploited by Dutch growers, being attractive in leaf, in flower, and in capsular fruit stage.

V. bracteata (syn V. viridifolia) has glossy leaves, long-lived soft red flowers rather like those of a small kniphofia or aloe, about 40 cm tall. Flowering is in spring.

The glaucous foliage and cream flowers of *V. capensis (syn. V. glauca)* is no less attractive, but the species is not so commonly seen. In the Adelaide Botanic Gardens we have successfully used veltheimia in a permanent bedding scheme for some three years.

Other than obtaining these and other southern African genera from local Australian bulb and corm dealers, such as those listed below, I suggest the following overseas addresses. The stockist entries below should not be taken to detract from others which are not listed.



Stockist List

1. Rust-en-Vrede Nursery, PO Box 231, Constantia, 7848, S. Africa. (Now incorporates Blombos Nursery)

Parsley's Cape Seeds, 1 Woodlands Road, Somerset West, 7130, S. Africa.

Botanical Society of South Africa, Kirstenbosch, Claremont, 7735, S. Africa.

2. Van Berkel Bulbs, Silvan Road, Monbulk, Vic. 3793.

3. Tesselaar's Padua Bulb Nurseries, Monbulk Road, Silvan, Vic. 3795.

4. Karandra Gardens, "Ballarto", South Gippsland Highway, Cranbourne, Vic. 3977.

Mr R. Nelson, 6 Prior's Road, Monbulk, Vic. 3793.

Centennial Park, Sydney

by John Mortimer

Centennial Park, 220 hectares in area, is located 5 km south-east of the centre of Sydney and surrounded by the suburbs of Bondi Junction, Centennial Park, Paddington, Randwick and Woollahra.

The Park was originally low-lying swampy ground with surrounding sandhills covered by coastal scrub. The sandy soil is of poor fertility and early descriptions of the Park tell of its ruggedness and low growing vegetation. Sandstone outcrops form a distinctive ridge along the northern edge of the Park, dropping sharply to the lower parkland with its many reed fringed ponds forming part of the Botany Basin.

The area from which Centennial Park was developed remained unused until 1811 when the land was set aside by Governor Macquarie as a grazing reserve. The area we know to-day as Moore Park, the Showground, the Cricket Ground and the Sports Ground, also formed part of the reserve.

Failure of the Tank Stream to provide reliable unpolluted water for the colony of Sydney caused Governor Brisbane to seek another source of water. The Lachlan Swamps, a portion of Macquarie's reserve, seemed suitable. Numerous ponds throughout the reserve contained good quality water, and the area was close to the colony.

In 1824 John Busby, Chief Surveyor, was put in charge of finding an alternative water supply for the township of Sydney, and he suggested a tunnel running from the Lachlan Swamps to Hyde Park.

Busby's Bore, as the tunnel became known, was hand dug, mainly through rock, using convict labour. It was 3.6 km long, 1.2 metres high, and up to 25 metres deep, taking ten years to complete. Its starting point was near the present Robertson Road entrance to the Park. The bore supplied nearly 2 million litres of water per day, sufficient for Sydney's population of 20,000 and was the town's main water supply from 1837 to 1859.

The suggestion to turn the Government reserve into a park was first made by the then recently appointed Governor of New South Wales, Lord Carrington, shortly after his arrival in the Colony in 1885. He expressed surprise to find Sydney with all its natural advantages without a park in which citizens could ride horses or drive their carriages.

The Premier, Sir Henry Parkes, adopted the idea of converting the Lachlan Swamps section of the reserve into a park. He proposed that the opportunity be taken to develop a substantial park which would be a permanent monument to the progress that had been made in the first hundred years since the landing of the first settlers in Sydney Cove. On 28th January 1887, he recommended to Parliament the Park be established and that it be called Centennial Park.

The Centenary Celebration Act 1887 provided for the acquisition of land for Centennial Park with the cost of development and construction to be raised from the sale of building blocks on the perimeter of the Park.

On 19th July 1887 Mr Charles Moore, Director of the Botanic Gardens, visited the site and took formal possession of the Lachlan Swamps on behalf of the Government.

The conversion of the swamps, ponds and low scrubby sandhills to a public park proceeded over a number of years under the direction of Mr Moore, working to his own design.



THE FEDERATION PAVILION AND THE SWEARING-IN OF AUSTRALIA'S FIRST GOVERNOR GENERAL, 1ST JANUARY, 1901.



THE ENTRANCE GATES IN THE NORTH OF THE PARK.

The Dedication

At mid-day on 26th January 1888, Centennial Park was "dedicated to the enjoyment of the people of New South Wales forever" by the Governor, Lord Carrington. In his address to over 40,000 people (the majority of Sydney's population) the Premier, Sir Henry Parkes, said:

"The most distinguishing feature of modern civilization is the beneficient provisions made for the enjoyment and the health of the people and this great park, which has been created as by the touch of a fairy's hand, in the course of the next two or three years will be converted into a place of beauty and a joy forever. It will be yours, and so long as the land shall last it will be for you, and it is a great obligation that rests upon you as a free people to see that no power, no combination, invades your rights in the enjoyment of this great boon. It is emphatically the people's park and you must always take as much interest in it as if by your own hands you had planted the flowers; and if you take this interest in it, and if you thus rise to the full appreciation of this great beauty and your great privileges, the park will be one of the grandest adornments of this beautiful country".

Folowing the dedication ceremony, tree planting took place and the Sydney Morning Herald of the 27th January claims it was "the most exciting part of proceedings". The thousands of visitors milled around the guests causing problems for those planting trees. The trees planted were:

Lady Carrington, wife of the New South Wales Governor	- *Araucaria cookii*
The Countess of Carnarvon,	- *Grevillea robusta*
Lord Carrington, Governor of New South Wales	- *Araucaria excelsa (syn. A. heterophylla)*
Sir Henry Loch, Governor of Victoria	- *Tristania conferta*
Major General Sir William Jervois, Governor of New Zealand	- *Ficus mumtia*
Sir Anthony Musgrave, Governor of Queensland	- *Syncarpia laurifolia*
Sir William Robinson, Governor of South Australia	- *Quercus macrocarpa*
Sir Robert Hamilton, Governor of Tasmania	- *Quercus virens (syn. Q. virginiana)*
Sir Frderick Napier Broome, Governor of Western Australia	- *Pinus halepensis*
Sir Charles Mitchell, Former Governor of Fiji	- *Ficus macrophylla*
The Earl of Carnarvon, Representing Queen Victoria	- *Araucaria cunninghamii*
Sir Henry Parkes, Premier of New South Wales	- *Sternculia acerifolia (syn. Brachychiton aceriolius)*
The Honourable John Lackey, President, Centennial Commission	- *Eucalyptus obliqua*

Although the Park was officially opened on the 26th January 1888, development and planting was far from complete. Transforming the Lachlan Swamps into ornamental ponds and plantings of trees and garden areas continued over many years.

Federation

The inauguration of the Federation of Australia was celebrated in Centennial Park on the 1st January 1901, at which time the swearing-in of Australia's first Governor General, Lord Hopetoun, took place in the presence of 60,000 spectators. For the ceremony a temporary pavilion made of plaster of paris was constructed in the Park. This octagonal domed building, about 14 metres high, was richly decorated with bas-relief castings of native flora. In the building at floor level was a hexagonal block of granite over which stood the table used at the ceremony. This table was used by Queen Victoria when she signed the Imperial Commonwealth Act.

This building stayed in Centennial Park until 1903, by which time the plaster of paris structure had deteriorated and fallen into disrepair.

In 1904, the "Commonwealth Stone" which was inside the temporary building, was erected on a pedestal on the site of the pavilion. This monument still stands in the same location to-day.

The development of Centennial Park continued slowly in the early part of the century though it was used frequently for military reviews, parades, out-door concerts and performances. During the First World War the Park was used for troop training.

The provision of facilities for sport has been a feature of Centennial Park, and early records mention regular cricket and football matches, polo and cycling.

No significant changes or improvements were made during the 1920s and 30s due to lack of funds and the scarcity of resources following the First World War and as a result of

the Depression. It was not until the 1960s that development recommenced.

The Park to-day has a number of features for which it is widely known. These include the imposing entrance gates in the north of the Park, the Grand Drive, the avenue of palms, the ponds, the garden areas, and bird life.

There are eight vehicle entrances to the Park, but it is the Oxford Street gates with the massive stone pillars carved with ornate designs that form the most impressive entrance. These gates were used by those attending the official dedication of the Park in 1888.

The Grand Drive was one of the first developments in the Park with work commencing on its layout and construction in July 1887. Port Jackson Figs (*Ficus rubiginosa*) were planted in 1897, and later interplanted with Holm Oaks (*Quercus ilex*) and Norfolk Island Pines (*Araucaria heterophylla*). To-day Grand Drive is made up of four adjacent parallel tracks and paths for jogging, horse riding, walking and cycling alongside the roadway.

The avenue of Canary Island Palms (*Phoenix canariensis*) nearly one kilometre long, was planted in 1908. Two hundred and seventy palms were planted in three rows along the road and footpath. Additional plantings were carried out in subsequent years, bringing the total number of palms to approximately four hundred. These palms form not only an attractive avenue which gives the Park some of its renowned character, but are planted throughout the gardens in the central section of the Park.

Within Centennial Park there are extensive ornamental plantings including flowering shrubs, annuals and roses. The rose gardens are currently being redeveloped to conform to the original 1910 design, and some of the rose varieties planted at this time will be reintroduced.

The Lachlan Swamp section of the Park which over the years has remained largely untouched , contains over sixty native species known to have been in the area before the Park was created. It has recently been fenced with a walkway provided to direct people through the area. Weed species have been removed and only indigenous species propagated from seed or cuttings collected in the area will be reintroduced. Once the balance of plant material is restored the area will be left to establish its own balance. The area is a valuable example of how much of the Lachlan Swamps would have appeared before the area was transformed into Centennial Park.

There are twelve ponds scattered through the 220 hectares of parkland, each one having its own appeal and interest. Many have islands which provide refuge and nesting habitat for aquatic birds. The duck pond is very popular and more than fifteen species of birds are seen regularly in the area, including various duck species, swans, coots, moorhens, swamphens, egrets and herons.

A record of birds in Centennial Park has been kept since 1929 when forty-four species were listed. The number of different species sighted in the Park now stands at one hundred and fifty-one native species and eighteen introduced species. It is known that sixty-nine species have nested in the Park.

Many animals frequent Centennial Park, but most are either nocturnal or are seen only at dawn and dusk. Rabbits are common, possums numerous, and bats can be seen silhouetted against the night sky, particularly when the Port Jackson Figs are fruiting.

Results of a detailed survey conducted over the last twelve months indicate that over four million people use Centennial Park each year. Picnickers can relax around ponds and in the garden areas, enjoying the wide stretches of grass, shady trees and barbecue facilities. Playing fields are provided for cricket and football. There are tracks for horse riding and jogging, walks and paths, a learner's cycle track, and children's playgrounds.



PHOENIX CANARIENSIS IN THE PARK.

Footnote:

On the 11th August last the Premier of New South Wales, Mr Neville Wran, announced the construction of a permanent pavilion on the Centennial Park site where the Federation of Australia was proclaimed on 1st January 1901. This pavilion, which will protect the historic Commonwealth Stone, is a New South Wales Government Department Bicentennial Project, and will be dedicated on 1st January 1988, as part of the State's 200th birthday celebrations.

The design for the new, permanent pavilion was selected through a competition in which five leading architects were asked to submit drawings. The competition judges, Mr David Greatorex (Chairman, Centennial Park Trust), Mr Andrew Andersons (Assistant Government Architect) and Mr Lawrence Nield (Royal Australian Insitute of Architects) selected the winning design by Sydney architect Alexander Tzannes. The design is classical in concept, and features an open sided structure of pillars supporting a dome. The interior of the dome will be painted by the important Sydney contemporary artist Imants Tillers.

A Gardener's Tour of the Australian National Gallery, Canberra

by Susan Parsons

For a unique botanical experience in Canberra, why not join me on a gardener's tour of the Australian National Gallery?

In Introductory Gallery 1, Fred Williams has been chosen to represent Australian art with his "Triptych Landscape" (1967-8). This scene from the Listerfield area of Victoria has a unifying colour of sky and ground and a shadow of light around the trees.

There are two paintings by Monet. The renowned "Waterlilies" of 1910-20 was painted from a scene in his own famous garden, where the waters of the River Epte, a tributary of the Seine, were diverted to flow through his grounds. Soft pinks and green catch elusive sunlight in "Haystacks at Noon" and this painting has recently travelled to the Art Galleries of N.S.W. and Victoria for inclusion in the Monet exhibition.

Stroll through Galleries 1 and 2 (no gardening works here though there is some notably famous art) and climb the stairs to the Galleries of Australian Art.

A rich and mysterious landscape begins to excite the gardener with von Guerard's oil "Ferntree Gully in the Dandenong Ranges", and Louis Buvelot has painted ferns and a bush path in 1873. These provide a link with the pine chest of drawers (c. 1890) delicately ink-stencilled with fern fronds.

There are a couple of jardinieres in a heavily glazed pottery decorated with heads and leaves by James Campbell and Sons, and another with wombats and leaves by Mashman Bros.

The frames around the Conders are magnificent — plain wide black wood — his "Herricks Blossoms N.S.W." (1888) is a lovely impressionist painting of the Heidelberg School.



Eugene von GUERARD
Australia 1811-1901
Ferntree Gully in the Dandenong Ranges 1857
oil on canvas, 92.0 x 138.0 cms
Collection: Australian National Gallery, Canberra
Gift of Joseph Brown 1975



Robert STACKHOUSE
United States born 1942
Mountain Climber: On the Beach Again 1983
bronze
length 20 metres
Collection: Australian National Gallery, Canberra

Do look down at the tulip oak flooring as you walk around the corner to Gallery 5 and Tucker's "Nasturtiums". Close by is the gentle Hans Heysen watercolour with white gums, soft light, men and horses.

For the lover of the wild garden, McCubbin's oil "The Old Fence" (1901) seduces us with the winding stream which we all want in our grounds. George Lambert's "Flowerpiece" (London 1916) presents a bouquet of old-fashioned nigella, fuchsias and roses in a crystal vase. Floral art enthusiasts can compare this with early Australian thick earthenware vases on display in glass cabinets.

There are a few "Cabbage Gardens" for you to assess: Jane Sutherland's with blue vegetables, Grace Cossington Smith's dark ones (possibly under a full moon) and a silk-screen patch by Alan Summer with barrow and hoe.

Eirene Mort's colour stencil of the "Strelitzia" and Margaret Preston's "Waratah" introduce native plants to the art scene. Preston's woodcut of a basket of "Native Flowers" (1925) and her "Banksias" in tones of grey/black/dark green and white are full of character.

The Cossington Smith screen panels show a gum, wattle trees, a waterfall and a loquat tree. This handsome tree (*Eriobotrya japonica*) is well worth growing for its dark leathery leaves and juicy yellow fruit.

Arnold Shore has painted "Gladioli", Max Meldrum's "Flag Irises" are reflected in a mirror, and Geoffrey Jones' "Cinerarias" are the gift of the Lady Casey. Unfortunately the work of her aunt, Ellis Rowan, is not represented on the A.N.G. walls.

Robert Bunney's "Scene in Botanical Gardens" (1932) Melbourne, is more swans and ponds than botany. Arthur Boyd's "Man with Sunflower" shows a fellow with an expression of sweet ecstasy (one of Boyd's Persistent Images?) — do you feel like that when you gaze upon a bold, laughing sunflower? Van Gogh did.

By now you will probably need a pause in the glass-walled Gallery Cafe Restaurant overlooking Lake Burley Griffin and Mount Ainslie. Then wander among the artists of the Australian Aborigines and Oceania and out to the Sculpture Garden, which is planted with Australian native species.

The first outdoor "room" is the Winter Garden, where the trees are *Eucalyptus mannifera* and *Banksia marginata.* The shrubs are acacias, grevilleas and *Eriostemon* (waxflower). 365 plants of *Astartea fascicularis* cover the ground and the three tufty grasses are *Diplolaena, Orthrosanthus* and *Patersonia.* See the superb floating figure by Lachaise, the impressive Rodins, Bourdelle's "Penelope" and Maillol's "La Montagne" - any of which would add great style to your courtyard or garden.

Take the planned walk to the small terrace, sit on the low

wall by the lake, and listen for the sounds of birdsong or the bells of the Carillon on Aspen Island opposite. Rising above you is the abstract steel "Templegate", painted black. This is the Spring Garden, which is planted with *Banksia ericifolia, Kunzea, Leptospermum* and *Dillwynia. Hardenbergia* is used as a ground cover and the tufty grasses are *Dianella, Lomandra* and *Xanthorrhoea.* Hiding among the foliage on their secluded platform you will find the sixteen Aboriginal Burial Ceremony Poles made of ironwood and patterned with ochres.

Around the corner is the marsh pond, guarded by Henry Moore's "Hill Arches". This work was conceived for a raised position in his own garden of several acres and the sculpture was brought from that English outdoor scene. In complete contrast in the foreground are the carved Slit Gongs from Vanuatu.

The marsh pond is a wonderful feature and contains the aquatic plants *Cyperus lucidus* (at the water's edge), *Eleocharis, Nymphoides geminata, Otellia ovalifolia* and, in the deepest water, *Potamogeton tricarinatus.* It is also the resting place of my favourite work, American Robert Stackhouse's slatted barge entitled "On the Beach Again". The sculptor chose its site, cast it in lasting bronze, but captured the appearance of wood in grain and knotholes.

If you would like to take a garden painting or scupture home with you there are more than 400 postcards for sale in the foyer. The Gallery Shop stocks gardening books: Rothschild's "The Butterfly Gardener" which will tempt you to grow candytuft, buddleias and stinging nettles: a recent book of photographs taken in "The Garden at Giverny" by Stephen Shore: Cowell's "The Garden as Fine Art" (an appropriate title!) and the spectacular collector's item (for $243) "The Japanese Courtyard Garden" by Kanto Shigemori. Gardeners who also enjoy craft work will find books on "Flower Designs for Embroiderers", "Alpine Art Nouveau Flower Motifs for Artists" and "A Handbook of Floral Ornament from the Early Herbals".

Note

The above is based on an article which originally appeared in Susan Parson's regular "Sunday Gardener" column in The Canberra Times, and is reproduced here with the kind permission of that paper. It has been specially updated by the author for The Australian Garden Journal.

The Story of the White Waratah

by Thistle Y. Stead

The New South Wales Waratah, *Telopea speciosissima*, the gazetted floral emblem of that State, occurs in a restricted area between the coast and the Blue Mountains. Within this area it was, and still is in the remaining bushland, the most spectacular of plants, displaying its large, flamboyant flowerheads in considerable stands, reaching in some places as far as the eye can see. It provides a spectacle not easily forgotten.

The common name, Waratah, is said to be derived from an aboriginal word meaning "seen from afar". It is indeed well named, and if this is correct it rather discounts the aboriginal legend that, in the Dreamtime, all Waratahs were white. The legend tells the story of a pair of Wonga pigeons which inhabited the forest where the Waratah flourished. Although they could fly Wonga pigeons never ventured above the treetops for fear of the deadly hawk. One day Wonga and her mate became separated. She searched the forest without success until the day was nearly over. Then she searched high up among the trees, again without success. Worried, she flew high above the trees, forgetting the dreaded hawk. Shortly she heard the cry of her mate. Full of joy Wonga darted towards the ground, the hawk close behind her. She scarcely heeded as the cruel talons pierced her body, and as she became aware of her predicament she made a determined effort and freed herself. But she could no longer fly and fell onto a Waratah, her blood staining the white flowerhead. In desperation she tried to fly, scattering blood over other blooms, until she fell, dying at the feet of her mate.

The white Australians have certainly known of the white mutant for some time, maybe for a very long time. In the 1920s and 1930s I heard rumours of its occurrence in the Mittagong and Blue Mountains areas. I sought out residents of these areas, mainly the old bushmen, and was assured that it was undoubtedly true — they had seen one or knew of someone who had seen one but it was impossible to reach or "so-and-so knew where one was but won't tell".

It was not until the late 1950s that some of my bushwalker friends directed me to one they had seen in the Colo Vale district. I set out to see it one October. There in front of a small farm on the poorest of gravelly sandstone stood a Waratah plant about 2.5 metres tall and spreading, displaying some ten white blooms. The district was suffering a severe drought and the tree was not in good condition. As plants will when *in extremis* it seemed to be making a mighty effort before death. It was the prized possession of its owner and was guarded with barbed wire and chained dogs. Shortly after this visit I learned from several reliable witnesses that the plant had died.

In 1964 I was told of a white Waratah flowerhead on display at a country hotel on the fringe of the Blue Mountains. I confirmed this, although the bloom was no longer there when I visited the hotel. However I ascertained the situation in which the plant was growing. This was a property operated by a big corporation. Fortunately one of the officers of this corporation was a good friend of mine; he was unaware of the presence of the plant but soon located it.

The following October he took me to see it. It displayed four magnificent flowerheads on a slim plant about 2 metres or a little more in height, its single stem coming from a burnt stump. Since 1965 it has been twice burnt to the ground but

still looks healthy and blooms when the season is benign.

We have taken cuttings from this plant, a few each year or in poor seasons none, and distributed the rooted plants to selected public gardens and private individuals living in suitable areas and who are knowledgeable and enthusiastic. Three of these plants at least, to my knowledge, have bloomed, the first some five years ago at Wirrimbirra Sanctuary at Bargo in New South Wales. Now the offspring of the original plant is providing cuttings which root fairly readily. Despite the small number of plants we have been able to produce those now healthy are in the hands of people who will look after them and continue to propagate them. The only known wild plant should soon have an increasing number of civilized offspring.

The white Waratah is not truly white. The flowerheads consist of a dome of small tubular buds at the base of which are a number of petal-like bracts. These bracts, which surround and protect the buds ripen to form a cup at the base of the flowerheads. They are a rich cream in colour. The buds open from the base of the dome first, the flowers being white to light cream. The unopened buds at the top of the dome are a delicate apple green, a colour not easy to catch with the camera.

References

Gulpilil's Stories of the Dreamland, compiled by Hugh Rule and Stuart Goodman (William Collins 1979, 1981).

The Bulb Lady by Mary Davis

Occasionally along life's path one is privileged to meet a doyen of the gardening world. I refer to a diminutive lady who, by her very enthusiasm and gentle modesty, inspires others to share her love of plants and in particular bulbs. Small in stature she may be but big in heart, and her readiness to help and encourage others to grow all manner of beautiful flowers has reaped greater pleasure than she ever dreamed of.

Mary D. (now 83 years of age) has for many years been a stalwart of the local garden club, where her influence has benefited the many members who admire numerous named blooms, some quite rare, which she brings to display, not exhibit, at the club's monthly meetings.

Mary attributes her love affair with gardening to Dr Alan (Dick) North of Leura; his woodland garden is well known to all garden lovers, and Mary worked for him as secretary and receptionist during World War II. When Mary's husband returned from war service they built a modest cottage within walking distance of the station, but to this day she laments the poorness of the soil over rock strata in which she has struggled to make a garden.

Dr North may have planted a few seeds, but Mary's fertile mind was more receptive than her poor soil, and she began planting a garden which forty years later is a source of wonderment to her friends and visitors. Like so many of us, she wanted a botanical garden on an ordinary suburban plot but came to terms with the limitations of the site with her real loves — which turned out to be alpines and bulbs.

The rectangular block dips sharply towards the front boundary, and here a magnificent triple trunked *Angophora costata* (Sydney Red Gum) spreads dappled shade over what was once the entry drive. Later a side street was constructed giving a second and longer frontage on the north boundary and onto which the garden now tumbles. Car access was then changed to the rear.

Poor stony soil in the vicinity of the *Angophora* supports a variety of native plants including two Spotted Gums, *Eucalyptus maculata*, and various Acacias planted to give interest, form and texture as well as colour in this difficult part of the garden.

The density of the native vegetation acts as a buffer for traffic noise and wind to the inner front garden, where a small patch of lawn enables one to view the often tiny treasures which Mary loves so dearly and in particular a number of cyclamen species which seed freely into dry ground created by the root system of a *Nyssa sylvatica*.

The six layers of foliage of which every good garden is comprised are represented in the form of trees, tall, medium and low shrubs, perennials and ground covers, but in this garden there is a fascinating seventh layer — the bulbs which have been acquired through correspondence, by gift, or exchange; some of these are very rare, flowering in their respective seasons spanning a full calendar year.

Along the north boundary facing the side street small deciduous trees have been planted. Crab apples, including *Malus parkmanni* which is her favourite, *Prunus serrulata*, interspersed with sun-loving hybrid camellias, and *Acer oalmatum*, the latter residing on the nature strip where they colour splendidly in autumn.

An arched gate festooned with *Clematis* "Blue Boy" leads into the rear garden, where stone paving surrounds an ornamental fish pond and continues on to a small porch. Small pathways diverge in different directions, bisecting an area where lawn has been banished in order to accommodate all the treasures acquired. So many seeds and bulbs are planted annually that Mary has long since run out of in-ground space, and the numerous pots are clustered in strategic sun and/or shade locations, to be watched over as material from this Alpine Society or that special friend develops and flowers.

I was so engrossed with what these pots contained that in late autumn I had to be reminded to look up to where the molten gold foliage of a *Gingko biloba* contrasted beautifully against the deep blue sky.

In spring a *Magnolia x soulangeana* "Alexandrina" leads the deciduous material into a crescendo of colour, and as you walk with Mary she recalls that this or that was a gift from a special friend, but always among the many interesting and beautiful shrubs and other plants are to be found more and more bulbs.

Only by being generous with her bounty can Mary keep making room for new plants, and she says "I'm not ready for my place at the retirement village yet because I have too many seeds and bulbs to see flower, but when my Maker calls me I would like to take just a few bulbs with me to plant in His garden". I wonder which she would choose?

BOOK REVIEWS

The Victorians and Their Flowers

by Nicholas Scourse; published by Croom Helm, 1983.
reviewed by Trevor Nottle

This is a book for historians rather than gardeners, but one which I am glad to have on my shelves as it is a most compelling and useful reference. The author sets out with a worthwhile objective clearly in mind, that is to identify and discuss the reasons why floriculture, botany and horticulture rose to such heights during the reign of Queen Victoria, and which by that path still hold such sway in the Anglo-European cultures of the late 20th Century.

Almost any gardener will know that gardening rose to prominence as a past-time and occupation during the Victorian era, though perhaps not so many as we devotees may think; fewer will recall it as the great age of plant discovery and in all probability keen garden historians are content to leave their appreciation of the phenomenon at that. Nicholas Scourse goes into a far more wide-reaching discourse on the matter and her book encompasses morality, sentiment, movements in social fashion, foreign exploration and science, all explored in relation to plants and flowers and viewed as mirrors of Victorian society. It is a discussion which encompasses the controversies of Darwinism and the gentle art of Kate Greenaway. Along the way she introduces us to books from White's "Natural History of Selbourne", Lankester's "Half-hours with the Microscope" and Arabella Buckley's "The Fairyland of Science", to relatively well known works such as J.D. Hooker's "Himalayan Journals" and James Bateman's "Orchidaceae of Mexico and Guatemala", and room is found to investigate such unlikely subjects as Victorian postcards, the designs of William Morris for materials, the manner of producing pictures from dried flowers, leaves and grasses, and the lady-like past-time of drawing flowers from nature.

It is a book which will appeal to garden historians wishing to enhance their appreciation of the influences which brought about the creation of almost all of the historic gardens of Australia. It is beautifully designed and well illustrated, and makes good reading.

The Gardens of Canterbury

by Thelma Strongman; published by Reed, Wellington
reviewed by Trevor Nottle

Any student of garden history will find this book absorbing reading and an object lesson in thorough research. In it are the details of the earliest attempts at gardening in the cold Canterbury Plains of southern New Zealand, where gardeners were beset by hostile Maoris in a harsh, unfamiliar climate. Their letters home made frequent requests for seeds, bulbs and cuttings of all manner of plants. Taking note of the gardens of the Maoris, which contained corn, potatoes, cabbage and melons, the settlers were certain that their efforts would be rewarded. From these early beginnings Thelma Strongman traces the gradual taming of the tussock-covered plains until they were covered by large sheep runs which supported grand Victorian mansions surrounded by extensive, manicured gardens. The quantity of material which the author has assembled and carefully blended into a readable text is quite staggering; the index of primary sources takes up five close set pages, and is supported by an extensive general index.

In many similar books such a survey of grand gardens is taken as sufficient to make a complete record, but in this case the author continues with characteristic meticulousness, to record the later developments which included promenade gardens, picnic grounds and beauty spots, gardens of the Edwardian era and so up to the 1940s. Do not be put off by my use of "meticulousness" and "thoroughness" for they are admirable qualities here, where the author is able to combine them with an easy style and a remarkable selection of contemporary photographs. The work stands as a worthy tribute to the gardeners of the Canterbury Plains and the city of Christchurch, still a centre of horticulture and The Garden City.

The Bulbous Plants of Turkey

by Brian Mathew and Tuhran Baytop; published by Batsford, 1984 (London); retail price approximately $35.00.
reviewed by Trevor Nottle.

Bulb enthusiasts will welcome another book by Brian Mathew (Principal Scientific Officer at Kew). In this book he has been assisted by Tuhran Baytop (Professor of Pharmacognosy, Istanbul) and their teamwork has produced a fine coverage of the Iris, Tulips, Lilies, Fritillaries, Crocus, Colchicums and other bulbs native to Turkey.

The term "bulb" has been loosely interpretated to include many plants with swollen storage parts below ground. A good many of the plants are in cultivation, but the many coloured photographs are sure to spur enthusiasts to a close examination of seed lists, especially those of the Alpine Garden Societies.

The Ottoman Empire during the sixteenth to eighteenth centuries was a civilization that brought the Tulip into horticulture, and from the palace gardens around Istanbul it was introduced to Europe via Vienna, along with Jonquils, Hyacinths, Ranunculus, and Anemones. While this book does not trace these developments it does provide an excellent biographical summary of the botanists associated with the bulbs of Asia Minor, information which is frequently difficult to locate and so useful in fixing in our minds the names of plants and in answering a gardener's curiosity. Among the botanists/collectors whose biographies are summarised are Joseph Pitton de Tournefort (*Crocus tournefortii*), Paul Emil Ernst Sintensis

AUSTRALIAN GROWING BOOKS

**New Titles*

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By Australia's leading commercial grower of fuchsias. Specialist advice for the successful growing of this spectacular plant by the home gardener. All aspects from propagation, growing medium, pests, which plant for where. Descriptions of those cultivars which the author thinks give most pleasure. A wonderful guide to this delicate plant. 116 magnificent colour plates.

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The Cottage Garden Revived

*Trevor Nottle *now in paperback at $9.95 hardcover $14.95*

The author shares his knowledge and enthusiasm for recreating 19th century cottage and villa gardens and growing the plant survivors of the past 150 years. He describes how plants were used, the broad range of plants then available and the attitude of gardeners towards their gardens. Beautifully illustrated.

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Renowned for his knowledge of Australian native plants the author describes the natural beauty of the Centre showing the vegetation which has evolved, together with fauna. The physical features of the area are outlined with simple text and numerous colour plates. Common plants and flowers of the area are described and illustrated. Maps and directions to help the visitor find the main places of interest in the living Centre of Australia. Over 250 colour plates.

The Banksia Book

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The definitive book on Banksias providing means of identification of all 72 species and 15 varieties as well as botanical descriptions, cultivation notes and information on the discovery, natural distribution and habitat. Over 200 colour plates and 100 magnificent line drawings by leading botanical artists.

An Introduction to the Proteaceae of Western Australia

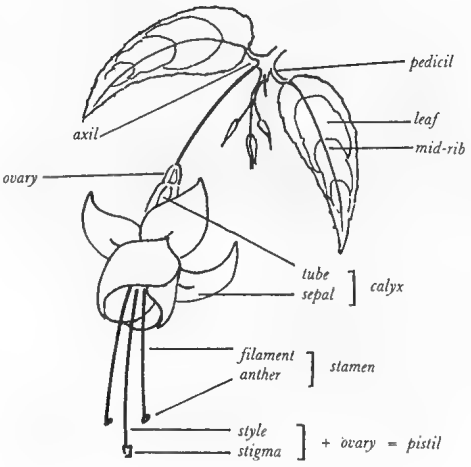
Alex George *hardcover, $25*

Of the 750 species of Proteaceae (which include Banksia, Grevillea and Hakea), in Australia 500 are in WA. The author describes each species and explains how it can be grown. 162 colour plates.

Australian Natives for Your Garden

Penny Rose *paper, $9.95*

Expert guidance on planning and preparing a native garden. Lists and descriptions of plants easily available, showing the situation and purpose for which they are best suited. 192 colour plates.



Growing Grevilleas

Don Burke *paper, $9.95*

This book is packed with information on which varieties to grow, and how and where to grow them. Most new hybrids are covered, as well as the most common species and varieties used in gardens. Over 100 colour plates and many black and white photos illustrate the dazzling range of flower colours and growth habits as well as the many uses to which grevilleas can be put.

Growing Australian Natives in Pots

Alec M. Blombery *paper, $9.95*

Covers all aspects of potting, maintenance and propagation. Special chapters on: House plants, bonsai, ferns, orchids, water plants, and even dried plants for flower arrangements. There are 15 lists of plants arranged by size and type.

Growing Chrysanthemums

Bruce Skeen *paper, $9.95*

All the basic knowledge needed for growing and showing these flowers. Chapters include: Let's start with better cut flowers, growing for show, the soilless method, propagation, pests and diseases, effects of daylength, light and temperature, nutrition, producing new cultivars, potted plants and guide to recommended cultivars. Over 100 colour plates.

Growing Cacti and Succulents

Bill and Sybil Harland *paper, $9.95*

This book contains nearly 200 colour plates featuring Australian grown plants, together with practical cultural advice on each species and genus based on the authors' experiences and observations. The aim is to provide a bright, modern outlook to growing vigorous and rewarding plants as distinct from the age old concept of plants just existing.

Growing Orchids

Gordon C. Morrison *paper, $9.95*

Newcomers to orchidology are given answers to practical and elementary questions on such matters as obtaining, housing and caring for orchids. Guidance is given on suitable types for the beginner and the method of sorting out the names of orchids is given some prominence. The experienced grower is catered for in both chapter material and a series of topics on special subjects. 48 colour plates.

Growing Irises

Graeme Grosvenor *paper $9.95*

All the practical knowledge needed to start an iris garden. The best named cultivars available. An iris for every garden in every climate and illustrated with full planting and cultural directions for many different types of iris. 192 colour plates.

Growing Geraniums and Pelargoniums

Llewellyn, Hudson and Morrison *paper $9.95*

This book covers an extremely wide range of topics on growing "geraniums". Everything from basic care—pruning, propagation, container and garden growing—through more specialised topics—flower production, hybridising, composition of potting mixes—to the listing of selected species and cultivars (all available in Australia, and many illustrated in the 99 colour plates).

Growing Camellias

Bob Savell and Stan Andrews *paper, $9.95*

Contains a wealth of information that will be of interest and practical use for both the general gardener with a small collection of camellias and the hobbyist with an extensive interest in all things relating to the genus Camellia. Colour plates of over 100 different camellias, planting out, care and attention, container culture, propagation.

Growing Perennials

Trevor Nottle *paper, $9.95; hardcover, $17.95*

Full details on the choice of plants and their care. Over 650 perennials are described with a wide selection of plants for special situations, interesting foliage and colour groupings.

Growing Old-Fashioned Roses

Trevor Nottle *paper, $9.95*

This book describes over 300 old roses and has colour plates of about 90, including a section on roses bred in Australia in the 19th and early 20th centuries. The author writes with infectious enthusiasm on the choice of old roses for particular situations and styles of garden, and their basic care—pruning, propagation and pests. Hints on growing in containers, exhibiting them and cutting. Details on where to buy, to see and to find out more about old roses.

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(*Iris sintensii*), George Maw, Theodor Kotschy (*Crocus kotscheyanus*), Mrs C.G. Danford (*Iris danfordiae*) and John Henry Elwes (*Galanthus elwesii*).

As might be expected with Brian Mathew as co-author the taxonomy of the book is up-to-the-minute, reflecting Mathew's leadership among bulb experts, but old familiar names now reduced to synonyms are listed in brackets, so confusion in the text is minimal.

Recommended to bulb enthusiasts.

Growing Fuchsias

by Deborah Law: published by Kangaroo Press, Sydney, 1985; recommended retail price $9.95 (paperback).

Fuchsias in Australia

by Lesley Butler; published by Guyra Publishing Co., Melbourne, 1985; recommended retail price $15.50 (hard cover).
reviewed by Tim North

That these two books complement one another in several respects is no doubt as unintentional as their almost simultaneous appearance. For the faults and omissions of one are largely compensated by the other.

Deborah Law's book fits nicely into Kangaroo Press' excellent "Growing" series; it is down to earth, basic, with plenty of sound information written from long experience (the author operates the largest wholesale fuchsia nursery in Australia). It is written in a vernacular style which many will appreciate, and the occasional syntax lapses hardly seem to matter in a book of this sort. The history of the fuchsia is sketchy — it occupies one page — and only two species, *F. magellanica* and *F. procumbens* get a mention. The diagrams which illustrate the chapters on propagation and watering are crude, but the 115 colour plates are generally of good quality, though one wonders why quite so many flowers had to be photographed when saturated with droplets of water, which in some cases make them look spotty.

The index is adequate and, as one would expect from this publisher, the book is well presented. Good basic, easy reading.

Lesley Butler's book, on the other hand, deals with the subject on a rather different level. Her "brief history of fuchsias in Australia" occupies six pages; she describes seven sections of the genus *Fuchsia* and some eight different species. The lists of varieties for special purposes, e.g. bush and shrub training, basket cultivation, espalier work, are useful. There are over 200 colour illustrations, and the cultivation of fuchsias is covered adequately, though more prosaically than in Mrs Law's book, and is based largely on conditions in southern Victoria rather than the warm temperate areas. It is a pity that "propogation" appears repeatedly instead of "propagation".

Unfortunately Mrs Butler's book suffers from poor presentation. We are told nothing about the author, there is no index, and the chapter headings are badly set out and in too small a type. It would have been better, too, if each chapter had commenced on a separate page. The lack of a title on the spine of the book is a disadvantage. This is a pity, for the poor presentation detracts from what should have been an excellent book; I would like to see this book, one day, re-published in a more attractive and readable format.

The Book of Old-fashioned Roses

by Judyth McLeod; published by Wild Woodbine Press (NSW), 1984; recommended retail price $6.50 including postage.
reviewed by Trevor Nottle.

Following up her successful books "The Book of Sweet Violets" and "The Book of Lavenders", this author-publisher now brings us her appreciation of the roses of yester-year. It would be easy, unknowingly, to dismiss this book as an extended catalogue sent out by a nursery. It has, in fact, been written by the owner of a nursery (Honeysuckle Cottage, at Bowen Mountain in N.S.W.) but let no one mistake it for a glorified list of plants for sale. The author is very definitely a knowledgeabe writer and here has selected a topic dear to her heart. Anyone who has the stamina to lead expeditions to the wildest parts of Rookwood Cemetery to locate and collect old roses must be dedicated to her craft. One of my few meetings with Judyth was after she had spent the hottest part of a November day scrambling through the undergrowth at Rookwood. How triumphant was her smile as she brought forth flowers which represented the treasure she had sought that day ! It is a pleasure shared with many "Old Rosers" and one which spills over into her writing.

Many writers on this subject are limited by climate to the hardier sorts of roses — the Gallicas, Albas, Mosses, Rugosas and Damasks, with only a few Bourbons and Hybrid Perpetuals added to spice the script. Not so here, for Judyth McLeod writes from the advantageous position of one who gardens in a very gentle climate. The sumptuous Tea roses and glorious Noisettes are treated in affectionate detail. Another significant difference between this and other books is that the author makes a broad survey of "Classic" roses, those not-quite-so-longstanding old favourites which have lingered in many memories and a few gardens since being introduced sometime between 1900 and 1950. Included here are "Dame Edith Helen", "Ophelia", "Picture", "Chrysler Imperial", "Madame Abel Chatenay", "Madame Butterfly", "Etoile de Holland", "Madame Caroline Testout", and "Souvenir de Madame Boullet".

An appreciative survey of the many charms of old roses.

(Note: Judyth McLeod will be a speaker at the Second International Heritage Rose Conference, to be held in Adelaide in 1986. Her subject will be "Noisettes — the French Darlings".)

Hydroponic Gardening

by Lon Dalton and Rob Smith; published by Lothian Publishing Co Pty Ltd, Melbourne, 1984; recommended retail price $12.95.
reviewed by Tim North.

Long gone are the days when hydroponics were looked upon as something of a "gimmick". Although it is still a developing field it is a well established and fast growing part of modern horticultural production. The technology, however, is easily adapted for the home gardener and it offers several major advantages over conventional methods — a degree of precision that is

(continued on next page)

Reflections on Xiaoxiang

by Trevor Nottle

"The white wall serves as paper and upon this one paints with stones. Those who perform such works should in the first place pay attention to the furrows and lines of the stones, and then dispose them in the light of the old master's ideas. One may then plant Huang-shan pines and firs, or old plum trees or beautiful bamboos. If one contemplates such a painting through a round window, it is like wandering in a mirror".

Kan Toh (Yuan Yeh).

Recently I was able to enjoy the lectures and company of Professor Sun Xiaoxiang, and was much taken by the thoroughness, depth and intensity with which he has developed his garden philosophy. Although his works may be dominated by bureaucratic attitudes towards developing public recreation parks for the proletariat — a Chinese equivalent of the well-known Anglo-European "Parks and Gardens" syndrome as exemplified by carpet-bedding, equidistant planting of trees and generally unimaginative planning, his own plans are determindly based on a quite different criteria. So much so that during the Cultural Revolution he was accused of being an enemy of the people by the Red Guard and banished to the rural provinces for re-education and his beloved paintings destroyed.

Throughout his lecture on the Imperial Palace Parks he made very pointed reference to the "badness" of these gardens based on wealth, power and authority, expressed in symmetrical formality where even the living components of the design are overshadowed by the many buildings necessary for the ritualistic conduct of the Imperial Court. The political purpose behind the Imperial Palace Parks — to visibly reinforce the supreme authority of the Emperors of Heaven — precluded considerations such as harmony with Nature and cultural sympathy which have been long-established tenets of Chinese philosophy. Equally distasteful are the People's Cultural Parks, developed with other political motives and with similar imbalances and a stereotyped sameness, during the chairmanship of Mao Tse Tung.

In his lecture on the Classical Gardens of China it soon became apparent that of the six styles Professor Sun prefers the Scholars' Gardens, relating as they do to the literature, poetry, painting and culture of traditional China, and reflecting a carefully considered harmony between garden and buildings, and with plantations in sympathy with the natural landscapes of China. Indeed, it is not improbable that he sees himself as something of a classical scholar; an accomplished painter and poet, well versed in the literary tradition of China, a man of culture. Over dinner with members of the South Australian committee of the A.G.H.S., Professor Sun quoted from the Bible, Mao and Wordsworth in the course of talking further about his philosophy of gardening and landscaping. It became very clear that the essence of his philosophy is "middle way" — a Confucian ideal related to maintaining a position between extremes; in this case between the extremes of formalism and pure natural landscapes and the associated ideas of structure and wilderness, authority and submission — a balance between Man and Nature, or Man moving in sympathy with the great forces which turn the world through seasons and over years.

Meeting Professor Sun Xiaoxiang was a stimulating experience, one which caused me to ponder the development of an Australian garden philosophy along similar lines. Among the more interesting ideas which rose out of this line of thinking were how an Australian Classical Scholars' Garden would find expression. Norman Lindsay was a writer and painter who made a garden; would his garden at Springwood in New South Wales be considered a prime example? And what of Pro Hart's garden at Broken Hill? Would his qualifications as a home-grown philosopher and artist mean his garden should be included in any survey of Australian Scholars' Gardens? Interesting ideas, indeed!

Taking a wider view of our cultural heritage, what would be made of the Shakespearean and Biblical gardens which have been made here? Could keen gardeners extend the idea to make gardens of plants mentioned by Banjo Paterson, Colleen McCullough, or even D.H. Lawrence? Would aesthetic gardeners endeavour to reproduce the Arcadian landscapes of John Glover, the dank jungles of Sidney Nolan, or the limitless vistas of John Olsen? Even more problematical would be the challenge of reproducing the Australian landscape to a series of symbolic elements capable of being introduced into the smallest gardens and calling to mind literary, artistic and cultural associations.

More pertinent to the affairs of the Australian Garden History Society would be a discussion of the harmonious and sympathetic relationship between gardens, buildings, and the wider landscape, and likewise between the Anglo-European culture and the Aboriginal culture as might find expression in future gardens.

Book Reviews (cont.)

otherwise unattainable, no heavy messy soil, no need to cultivate, weed or mulch, and watering and fertilizing can both be taken care of by an automatic system.

The joint authors of this book are New Zealanders. Lon Dalton's experience in hydroponic growing is coupled with Rob Smith's technical expertise in the design of electronic control equipment, to produce an authoritative, innovative, and thoroughly fascinating book. The excellent colour illustrations make it a simple matter to follow the instructions for setting up and operating a hydroponic system. Different types of equipment are described and illustrated, the preparation of nutrient mixes is discussed, and a list of plants most suitable for hydroponic growing is given.

Even if you have no intention at the moment of going into hydroponics, this little book is well worth reading in order to gain a proper understanding of its principles and applications.

Nursery Notes

by Keva North

A Place called Pialligo

Pialligo is an aboriginal word of uncertain meaning. This whole area is a unique nursery area, lying not far out from Fyshwick and near Canberra Airport. Since early days Pialligo has been a nursery, vegetable growing and orchard area, and to-day, as well as established market gardens which run along the river flats, there are four large commercial apple orchards and two smaller ones. Three nurseries have been in existence in Pialligo since the war, and one has to say that this area is one of charm, character and atmosphere.

Turn off Pialligo Avenue into Beltana Road, and on your right, a short way down, is Willow Park Nursery. This long-established commercial nursery has extensive grounds, with some magnificent mature trees. There is a good range of deciduous trees, conifers, and "hard-to-find" trees and shrubs, as well as a good selection of natives. A wide range of pots, tubs and garden ornaments are displayed.

Next door Stonehenge offers the landscaper and the home gardener almost everything he or she needs except plants. When selecting slate at Stonehenge recently, I noticed a large range of paving bricks — Bowral Bricks, Nowra, Clark, Besser, etc. They also have treated timber for many different applications — lattice, logs, sawn timber, playground equipment, etc., as well as sand, soil, compost, mulches, recirculating pumps and Gosford sandstone. A great place for fossicking!

Pialligo Plant Farm at 12 Beltana Road is a nursery well known for its wide selection of unusual plants, especially perennials and old-fashioned roses. Established over ten years ago the nursery has been re-located to its present site as recently as this September. The charming little weatherboard house transported from the Royal Military College at Duntroon was once the Chaplain's Cottage and now has been restored to its old-world charm to display seasonal exhibitions of interest to the keen gardener.

A display garden featuring grey foliage plants and pink roses has been planted along the boundary fence. I noticed some interesting large pots, window boxes, garden furniture and follies. Development is still going on, but this nursery is well worth a visit.

Further on, Rodney's Nursery, established eleven years ago by its present owner, is one of the most comprehensive nurseries in the Canberra district — a general nursery carrying all nursery lines and a very extensive range of plants, including water plants, together with ponds and ancillary equipment. It offers a wide range of deciduous fruit trees and roses (including old-fashioned roses). Rodney Toll is at present extending this nursery, and already it covers the largest area of the Pialligo nurseries.

All three nurseries welcome you to Ladies Day each Thursday — 10% reduction on plants and a free gift !

Our return journey was through Yass, and I must mention "The Herb Garden of Aberlour", the traditional English herb garden section of Bryant's Nursery; approximately half-an-acre is laid out in a cartwheel pattern as a formal herb garden. The whole nursery occupies three acres, and there is strong emphasis on old-fashioned plants, including perennials and roses. An old coach house, dating from around 1873, completes the picture and adds a great deal of charm.



WILLOW PARK NURSERY

Willow Park Nursery, 6 Beltana Road, Pialligo; tel (062) 48.9095 (Mr Alan).

Stonehenge, 8 Beltana Road, Pialligo; tel (062) 48.9063. (Mr Roth).

Pialligo Plant Farm, 12 Beltana Road, Pialligo; tel (062) 47.5752 (Rhondda and Geoff Cleary).

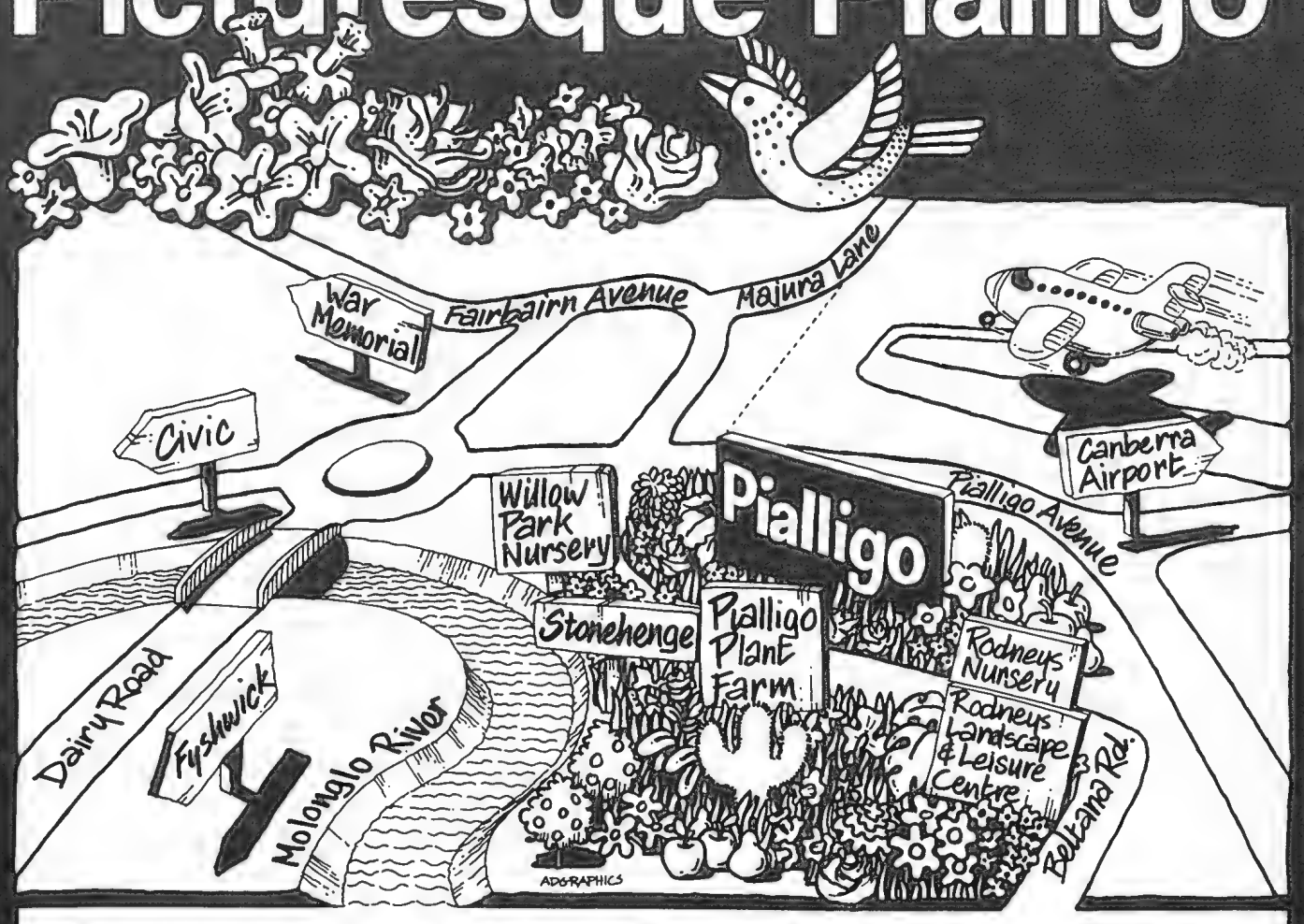
Rodney's Nursery and Garden Centre, 24 Beltana Road, Pialligo; tel (062) 48. 6933 (Rodney Toll).

Bryant's Nursery, "Aberlour", 50 Cobham Street, Yass, 2582; tel (062) 26.2175 (Cedric and Gerdina Bryant).



PIALLIGO PLANT FARM

Picturesque Pialligo



Canberra's Garden Capital

Pialligo is unique. Three nurseries and two landscaping centres spread along an old country lane located within 4 km of Parliament House on the way to the airport. No where else can the garden lover stroll around the biggest, the best and the oldest nurseries in Canberra and select from the widest range of plants and Landscaping Materials. Willow Park Nursery features rare conifers amongst its extensive camellia and rhododendrons selection.

Pialligo Plant Farm features the old Chaplains Cottage recently relocated from nearby Duntroon Royal Military Cottage but is now surrounded by cottage plants, herbs and old fashioned roses. At the end of the road you will find Rodney's Nursery and Rodney's Landscape and Leisure Centre, probably one of the most comprehensive garden outlets in Australia. Everything from glass houses to water features and much more.

Pialligo is also of historical interest. Small holdings on rich river flats were set up by Walter Burley Griffin to provide eggs, fresh fruit and vegetables for the population of the nearby developing National Capital.

These farms still exist with 4 commercial apple orchids and 2 modern and efficient market gardens. At Willow Park Nursery which has been serving Canberra's development for more than 35 years, you can see beautiful mature trees some of which were planted by Griffin.

On Low Maintenance Gardening

by Suzanne Price

No garden can ever be completely maintenance-free, but there are certain types of gardens with lower levels of maintenance than others. You could have a desert of pebbles or tan bark on black plastic with hardy shrubs planted through holes in the plastic. This would be quite appropriate if you live on the fringe of a desert. But for those who don't, the Urban Woodland requires the least maintenance of all the pretty garden styles.

Before you plant a lawn, decide whether you really need it. Once planted it will be the largest maintenance job of all. If your outdoor living area is paved, slated or cobbled, or is on a terrace or timber deck, you need have only a small area of shaded lawn for the hottest days. This need not even be grass; a thyme lawn is a heavenly thing.

If your children have a handy recreation area in the form of a park or playground, they need only a small area of native grass in which to roll and run. Most people do not have the space within their boundaries for ball-throwing, football or cricket, and you will find that the children appreciate the paths and secret places of your garden more than they would an open backyard.

Not many of us have the scope for a large sweep of lawn, which is the most effective use, so why plant a lawn in front of your house and set yourself the task of the continual maintenance of it ? The front lawn only looks good when regularly mowed, clipped, watered, weeded and fed, and surely a more pleasant approach to a house is along a path winding through carefully chosen trees, shrubs and ground plants, providing an endless display. The maintenance required on this is not monotonous and continual. It becomes less and less as the plants grow and thicken until it reaches the stage where all that is necessary is an annual "tidy-up".

The extent of this depends on how you wish it to be. There will be the occasional weed of course. If you like your garden to have a slightly wild look, no pruning is ever needed. If you want a very low maintenance garden you should not include any plant which must be regularly clipped, sprayed or fed. Many plants can be induced to flower better or to have a better shape by judicious pruning, but will survive, look natural and flower sufficiently well without it.

Where possible purchase a species rather than a hybrid or cultivar. With continual breeding to produce larger flowers of different colours, many of the newer varieties seem to be more reliant upon extra food and moisture than the parent which grew in the wild state without extra supplies of either. The rose is a good example here. The roses which grew in old cottage gardens are in many cases still growing there, never having been pruned or sprayed.

You will probably wish to rake leaves from the paths onto the gardens, and you may wish to have a more formal area at the entrance which will require a little more work. Except in this formal setting, clipping of plants is unnecessary as

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the overflow of ground plants onto the paths gives the soft, natural look which is appropriate. If the original plan is sound there will be no encroachment by trees and shrubs onto the paths.

A further labour-saving feature of the Urban Woodland is that it is planted with deciduous trees (small growing ones for small gardens, with some medium to tall growing ones as well for large gardens) in preference to Eucalypts. The latter drop their litter of leaves, bark, and twigs all year round, and in greater amounts in the summer months. Those who like even a reasonably tidy garden are continually cleaning up this litter for which they then have no use unless they can stock-pile it for at least one year. The deciduous trees are much tidier. They hold their leaves until they have coloured for us, then they drop them all at once, within a matter of weeks and allow winter sun to stream in. Thus we have one cleaning up which only involves raking leaves onto the gardens from the open areas.

No matter how well you mulch your garden or how thoughtfully you plan it, there will always be some weeds which persistently appear. You will lessen the problem if you pull them before they seed. The same applies to woodland annuals, such as Forget-me-nots and Foxgloves, which have the tendency to seed in places where you would rather they didn't. Allow them to flower for you in the picture you have planned for them, then pull them out before the seed escapes. If you plan a wild garden, then let them seed and be surprised each year where they will pop up. If they spoil a special effect, they are easily removed.

Feeding of plants is another chore which could be unnecessary. You may wish to feed lightly in the early stages to encourage speedier growth, but really the mulching is sufficient. Remember that this is the only source of plant food provided by Nature other than the nutrients existing in the soil. If you wish to incorporate into your garden a plant from an area of very rich soil, one which you know to be a gross feeder, then by all means give it its requirements, but don't feel that you ought to feed everything else as well.

If you have been advised that your soil is lacking in certain ingredients essential to healthy growth, then it is of course worthwhile incorporating these. Do it cautiously, using just enough to restore the balance, as too much of any element will not be tolerated by many plants.

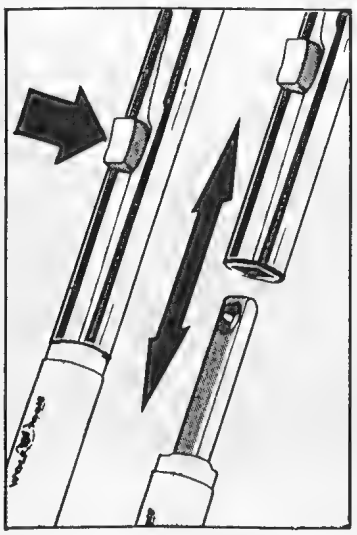
In a garden situation, particularly that of the Urban Woodland style being described here, trees and shrubs may be closer together than they would be in their natural state, or there may be more woodland plants competing for space beneath the trees. For this reason I like to use an annual layer of compost as well as leaf mould. In addition to feeding, compost builds up the humus level, creating healthier soil.

As your compost will take about three months to reach a sweet and friable state, you could divide (in your mind) your garden roughly into four and apply a layer of compost as soon as it is ready to each section in turn, thus achieving an annual layer. This works its way slowly into the soil, feeding the roots as it goes, so it will be available to the plants at some stage

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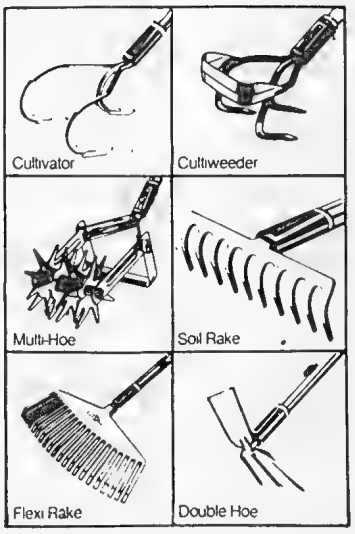
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MULTI-CHANGE HEADS



during the following growing season. Even if you can make only enough compost to add to each section of the garden every second or third year, it is well worthwhile doing.

If this sounds like another tedious chore, think of it as only four half-days of work in a year and compare it with the work (and expense) of the recommended fortnightly applications of artificial plant food over the whole garden for approximately six months of the eight or nine months' "growing season". As far as making the compost is concerned, a lot has been written about it and much research has been done, and you may wish to experiment yourself. Probably the enclosed type of commercial bins are the most convenient for the suburban gardener.

Anything that has lived can become compost, and it is just as easy to place vegetable peelings and other similar kitchen refuse in the compost bin as in the rubbish bin, and to chop and add garden refuse and papers is as simple as burning or removing to the tip. Do not add too much at a time of papers, sawdust or lawn clippings.

I do not dig the compost into the soil. In fact I recommend that gardens are not "dug" at all after the initial hoeing prior to planting. It is another traditional gardening chore which is unnecessary and can be detrimental. Compost is best left as a top-dressing in the way Nature annually top-dresses with leaves or dying grasses and other material; the returning to the soil of that taken out by the roots. Worms will then take over and take all this organic matter into the soil creating better drainage and aerating the soil as they go. Digging slows down the increase of worm populations. Worm casts are five times richer in nitrogen, seven times richer in phosphates and eleven times richer in potash than ordinary soil and can be produced at the rate of forty tonnes per worm per hectare each year, so the soil can be enriched at no cost to the gardener and no labour.

Another reason for not digging over the garden, apart from the obvious one of disturbing the roots of your plants, is that 80% or more of the necessary bacteria are in the top three or four inches and if dug over a spade's depth, which is traditional, take some time to re-establish themselves near the surface. So dig only when necessary and when you do, remember the roots and the worms and the micro-organisms which keep your plants and your soil healthy.

A final word on garden maintenance concerns watering. If you plant shade trees (not necessarily large ones) and if you mulch liberally (the trees will do this for you when large enough) then once your plants are established you need rarely, if ever, water your garden in our climate. Even for desert fringes there are some suitable deciduous trees to give protection as well as mulch. If you desire any plants from areas which have a much higher rainfall than your own of course you will have to give them some water, especially while they are young.

Once the Urban Woodland is established, most of it will stand drought conditions for a fortnight without suffering, some sections ten days, some sections one week, and other parts will cope until the inevitable rain arrives. It all depends on the type of plants and soil and the amount of shade and mulch.

Ravenswood, near Bendigo

In 1853 a traveller wrote of Ravenswood "the country is like one stupendous park, superbly diversified with every variety of scenery".

In spite of the richness of these 118,000 acres the earliest owners of Ravenswood, a Mr Grice in the 1840s, then a Mr Gibson and Mr Fenton from 1848 on, struggled to survive. But in 1851 the wife of the overseer, Mrs Margaret Kennedy, found gold on a sandbar on the Bendigo Creek; so one of Australia's richest provincial cities was born on the northern tip of the Ravenswood Run.

In 1857 Mr Fenton, with wealth and optimism generated through the goldfields, built the Georgian homestead that still stands, virtually unchanged except for the addition of the kitchen wing and servants' quarters in the 1890s, by which time it had passed into the hands of a Dr Atkinson, whose family owned it until 1962.

In the 1950s Ravenswood went through a period of neglect, and when Mr and Mrs Bob Chapman bought it in 1962 many believed it to be beyond repair. However, they extensively renovated the main section of the house and brought the pastures back to top condition.

The present owners, Mr and Mrs Edmund Beilharz, purchased Ravenswood in 1974. The garden, about 2 acres in extent, was a wilderness of elm suckers and periwinkle. A belt of the old elms on the south side was retained for shelter, and some twelve new elms were planted on the east side. The rest of the garden is gradually being reconstructed, with new hedges, paths and pergolas; this year forty old roses have been planted.

The old servants's quarters have been converted to self-contained units.

Ravenswood is just off the Calder Highway, 17 km south of Bendigo.



DESIGN

My World of Gardens

by Polly Park

Visitors to our gardens often ask why I have designed such a variety of garden styles (a modern abstract garden, an Italian style parterre garden, a Japanese garden and a small courtyard garden based on ideas seen in Moorish Spain, Persia and India). Firstly, I would have to admit to an insatiable urge to create, a bedevilling disease which I have now accepted as incurable. Secondly, in our world-wide travels, always garden seeking, these are the styles of gardens that I have most admired and those that I deem most suitable for our small suburban lots. Thirdly, by actually making these gardens I have been more fully able to understand what the garden designers in those various parts of the world were seeking to express. This has been a valuable lesson to me when lecturing on the history of garden design.

None of our gardens are copies of theirs, for there would be no challenge in doing that. Yet all contain the basic ingredients necessary for the making of such gardens.

Without a doubt, the most difficult of all has been the Japanese garden. In my opinion it is the most artistically demanding garden style in the world for its understated, harmonious beauty belies the multitude of intricacies involved in its making. Inspired by Buddhist principles combined with ancient Chinese philosophy (it must be remembered that in the early centuries Japan adopted the Buddhist religion, the culture and even its writing from China) it is therefore necessary to have a knowledge of these if one is fully to comprehend the true meaning of their gardens. It is a suggestive garden, a garden to be meditated upon for long periods of time. Thus, there must be little jolts, as well, to awaken the viewer as he sets his mind on the path towards Enlightenment.

Perhaps more important is a knowledge of the ancient Chinese belief of the world being divided into two main forces, Yang and Yin, male and female, which when brought together result in harmony. Yang, the male force, is described as hard, warm, positive, dry, bright, and procreative. Yin, the female force, is described as passive, wet, cold, soft, dark and mysterious.

As this philosopby applies equally to both animate and inanimate objects in Japan one must think of the male and female genders constantly when designing a Japanese garden. The hard male rock offset by the soft female water or feathery fern; the rough-barked pine tree set into a bed of soft moss, and so on. Yang and Yin is in everything.

One enters our garden through a delicate (see-through) gate, a mere suggestion that one is coming into a different scene. From there one follows a path of stepping stones which leads to a rustic viewing house with a long bench for meditation. On the right of the house is a small grouping of lantern, water bowl, azaleas, and holly. On the left a *Magnolia grandiflora* and a large Mexican pine. The whole garden is contained within walls.

The garden that one looks out upon is entirely open to the sun in the middle in a semi-circular shape. Two islands, one round, one gourd-shaped, are the sole relief to the sea of gravel that surrounds them. The main focal point is the gourd-shaped island with its three large rocks, one standing, two reclining, which are set into a bed of soft green chamomile. I used chamomile (*Anthemis nobilis*) for its soft, green, moss-like appearance; moss itself would be difficult to grow under the harsh sun of an Australian summer.

Behind and to the side of the open "sea" is a slightly inclined hillside, a framework to the garden, containing a variety of rocks, trees and shrubs. The rocks were arranged first for these, in Japanese eyes, are the bones of the garden. Each rock was chosen for its interesting shape and many are covered with green moss. Remembering Yang and Yin each rock has its female counterpart with ferns, Mondo grass or a clipped azalea at its base.

The azaleas, of which there are a dozen or more, are interspersed throughout this background planting, and are all the same variety of Kurume ('Kirin'). One does not introduce new varieties into a Japanese garden. In order that the azaleas will eventually become mound-shaped and then kept clipped in that pattern, I have anchored their outer branches to the ground to make a perfect shaped mound from ground to top. They would not be permitted to blossom all over as colour is used with a great amount of discretion in a Japanese garden, In Japan many blossoms are picked from azaleas, leaving only a few in interesting small patterns which, in reality, become far more attractive to the eye than the mass of blossoms that we are generally accustomed to.

My main "jolt" in this garden is the hard path which runs across the open garden, made of rocks and washed river stones. It winds along for some way before suddenly changing its pattern to elongated rock bars. A smaller "jolt" is the circular framed window at the end of the viewing house, with its famous Japanese abstract set, not in the middle, but off to the side. A planting of azaleas against the wall on the left of the garden will hopefully someday eventuate into a three-level abstract design resembling rocks.

A hidden door in the wall on the left leads into the Italian style parterre garden. A geometric garden with its circular bed in the center, with a marble statue and four gravel paths

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coming out from it with another path circumventing the whole and forming four beds of *Vinca minor* edged with low clipped box hedges. A flowering cherry tree is planted in the middle of each of the four beds which, in time, will form a canopy over the whole garden of shade-loving plants. This cross pattern of design has its origins in the early Christian monastery gardens.

The designers of those early cloistered gardens no doubt took their inspiration from the description of the Garden of Eden, as described in Genesis, Chapter II verse 10; "and a river went out of Eden to water the garden, and from thence it was parted, and became the four heads". A marvellous example of such a four-part garden can be seen to-day in the cloistered garden of St. Paul's Outside the Walls in Rome. This church was built in 385 A.D.

The monastery gardens had a basin of water in the center. But when this style was adapted into the Italian Renaissance gardens a statue was often used in place of the water basin.

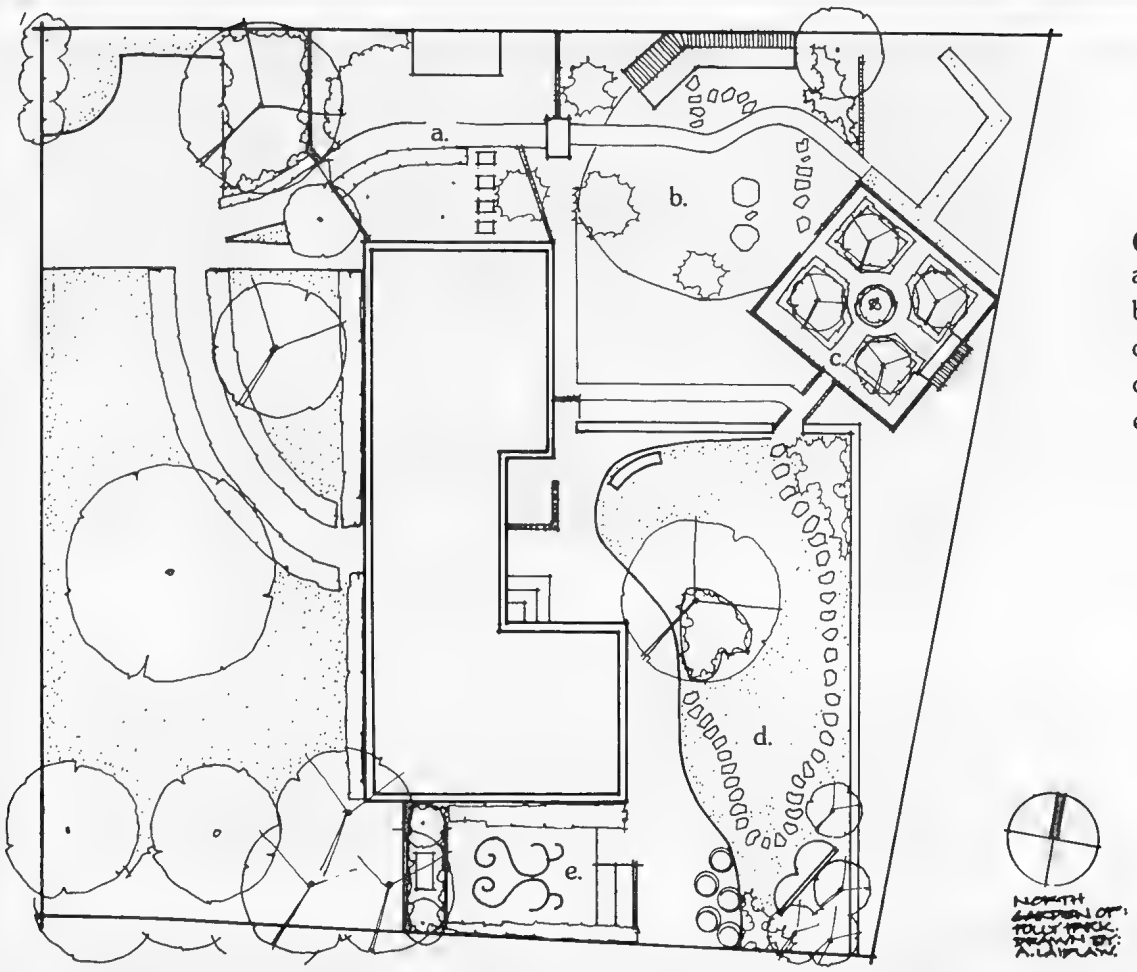
Our marble statue of a little peasant girl holding her pigeon is eternally beautiful to look upon as the central focal point of the garden. The garden, in fact, was created especially for her in what we believed to be the most appropriate setting. We had purchased the statue in Florence in 1956 when such beautifully sculptured 19th century pieces were still available at a reasonable price, and for many years she had pride of place in our Philadelphia garden before her long journey to Australia.

A recessed summer house was built into one wall of the garden, large enough to hold our white-painted Chinese Chippendale bench, which we brought with us from America.

Because the walls of this garden seemed very bare, I used an idea that I had seen in many gardens of the late Thomas Church in the U.S. I made criss-crosses of heavy wire from the bottom to the top of the wall and planted ivy at the bottom of each. The ivy was then trained up along the wires and when it reached the top I allowed it to spread out and form a hedge along the top about a foot high, stripping off all the leaves along the wires. This forms a pleasing pattern and takes away the bare look. On either side of the garden house are three vertical balls of topiary made of privet, which have grown into wire forms which I had made in Sydney.

This garden is a lovely sight in the early spring when the four beds are filled with the tiny blue flowers of the *Vinca minor* and the white blossoms of the cherries ('Mount Fuji') are in full bloom, yet its cool green colouring is equally welcome during the hot summer days.

What a different feeling comes over you when you leave the busy parterre garden and walk into the larger and more open main garden, with its wide sweep of grass and uncluttered abstract pattern. The design of the garden is based on many ideas that I gained when viewing the magnificent gardens created by Roberto Burle Marx in Brazil. His gardens are the most innovative of our time, combining modern architecture and abstract forms with a strong emphasis on the sculptural large-leaved plants of his native country.



GARDEN PLAN

a. Holding Area
b. Japanese Garden
c. Italian Parterre Garden
d. Burle Marx Garden
e. Moorish Garden

From the seating area on the long serpentine shaped terrace, which connects the house with the garden, one's eye is immediately drawn to the free-standing, abstract-shaped mosaic wall in the far right corner of the garden. The curvaceous roofed wall, with its facing of varying tones of blue and white mosaics, was inspired by a beautiful modern chapel created by Oscar Niemeyer in Belo Horizonte, Brazil. Beneath the wall is a complementary abstract-shaped pool with a jet of water which brings a cooling sound to the garden. The wall is planted behind and on its sides with pampas grass, *Magnolia grandiflora* and a native wattle (*Acacia fimbriata*).

The build-up of large-leaved evergreen trees and shrubs obliterates the angular corners of the brick wall that surrounds the garden.

To further emphasise the curvaceous look, the grass and the stepping-stones set into it are likewise curved all around, the latter leading the eye to the opening in the wall where one catches a glimpse of the statue in the parterre garden beyond.

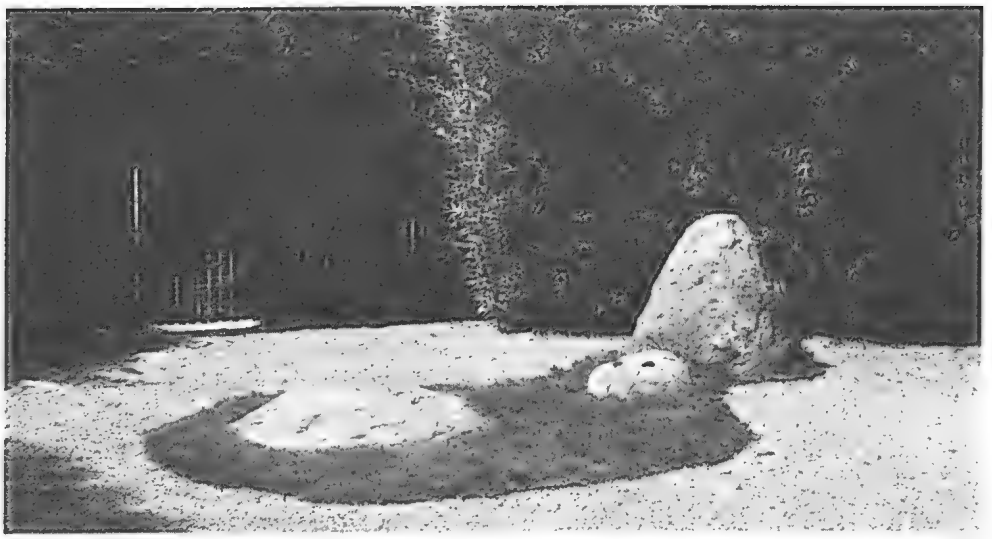
A large box-elder tree casts its shade over an abstract-shaped bed of *Vinca minor*. Wrapped round this bed is a second bed of Lambs Ears (*Stachys olympica*). The two colours of dark green and grey make an interesting contrast and are separated by an invisible cement barrier.

Large grey pots of verbena, in colours of blue, white and purple are massed on one end of the terrace which complement the colours of the mosaic wall. Two minor focal points on the left and right walls of the garden were also chosen for their harmonious colours; on the left a Persian carpet design made of tiles which we purchased in Iran, and on the right, at the far end of the terrace, a reproduction of a Della Robbia relief purchased in Florence hangs over the outdoor glass dining table. Both are in tones of blue and white.

On the house wall, behind the seating area, a carved St Francis figure is set into a niche and surrounded by Santos tiles. To tie the whole together I made an espalier of ivy, trained onto wires in a branch form.

The clean-cut abstract design of this garden, with its careful spacing and colour harmony, makes it a restful garden, but not without its sound (from the jet of water) and its movement (from the positioning of the stepping stones).

The little, long, rectangular garden around the side of the house was designed to incorporate ideas which I admired in gardens seen in Moghul India, Moorish Spain, and in Persian gardens. The garden is contained between two walls, the house wall on one side and the high brick garden wall on the other. Both are covered with ivy. As this was to be used as an extension to the terrace, as well, we maximised the terrace area by simply planting a long row of *Hebe buxifolia* in 18 inch wide beds on either side, which directs the eye to the main focal point at the end, a raised bed containing a



right:
STANDING AND RECLINING ROCKS IN THE JAPANESE GARDEN.

below:
ENTRANCE TO THE JAPANESE GARDEN: NOTE THE 'JOLT' IN THE PATH AND THE BRONZE BUDDHA.

(photos: Keva North and Polly Park)



The colour plates opposite have been reproduced, by permission from photographs taken by John Patrick for his book "The Australian Garden" published by Thomas Nelson Australia, 480 La Trobe Street, Melbourne at $29.95.

colourfully tiled pool, a stately Thuya tree on either side of the Vinca filled bed, and a dark stained wall at the end, in the centre of which is a very old carved figure of an Indian dancing girl which we bought in New Delhi. The figure is in a niche, which is framed with intricately carved wood, carried back by us from Casablanca (we are always the most unpopular people on airplanes with such cumbersome treasures).

Atop the niche are four finials which I covered with gold-leaf, to resemble those seen in India.

We called in a builder to lay a properly graded terrace floor of concrete, after which I embarked upon the tedious exercise of first drawing Arabesque scrolls on the concrete, and then cementing tiny walls of black washed stones over the intricate designs. We collected the stones along the water's edge on the South Coast and each had to be carefully graded according to size. The operation took several months. When the Arabesques were completed the builder and his helpers came back, filled the terrace with cement up to the level of the stones, and together we took part in filling the background with white quartz pebbles. This operation took only one day. The result of this second artistic feat on my part (the mosaic wall being the first) was dramatic. I had always admired the beautiful black and white patterns of stone-work as seen in Moorish Spain, Persia and India and was pleased that, at last, I could now have the same. A bubble of water in the little pool with its colourful Persian tiles brings a lively cool sound to the garden during the summer months.

Having now reached the very boundaries of our half-acre land our latest adventure in garden making, a Chinese garden, has by necessity been reduced to miniature size, 12 by 10 feet. But even on this small scale our enthusiasm for this project, having recently been to China and overwhelmed with the beauty of their gardens, is no less diminished.

My world of gardens will never be complete for me until, hopefully, someday, someone will offer me the opportunity of creating the Australian garden, a modern day Australian garden the plan of which has been germinating in my mind for many years. It is time now for our own new garden style.



THE MARBLE STATUE OF THE LITTLE PEASANT GIRL IN THE ITALIAN PARTERRE GARDEN.



THE ABSTRACT-SHAPED MOSAIC WALL AND POOL IN THE MAIN GARDEN.

When is a Crocus not a Crocus?

by Suzanne Price

Most plants purchased in Australia, and perhaps other countries, with the common name of "Autumn Crocus" are not Crocuses at all, nor are they remotely related to them. For some reason many bulb growers use this common name for any bulb or corm which produces a cup or tulip shaped flower in Autumn.

This has led not only to confusion but also to many disappointments. If a gardener orders Crocuses, he or she has probably seen them, or seen photographs of or read about these gems of the plant world, and is generally saddened and annoyed to find that the treasured purchase turns out to be a Colchicum, a Sternbergia, or Zephyranthes. No matter how lovely these substitutes may be, they cannot compare with the fragile beauty of a Crocus.

I believe that the use of vernacular names, not only in this instance but in many others too, leads to much more confusion than does the use of a correct botanical name. Gardeners are not as ignorant or illiterate as some growers seem to think, and in cases where no common name exists, have mastered the Latin one with ease; for example Rhododendron, Clematis, Ceanothus, Pittosporum and scores of others.

For growers who are willing to help clear up the "Autumn Crocus" confusion or who wish to avoid disappointing their customers, I offer the following names as alternatives.

Autumn Crocus: this name should be used only for a true Crocus, a corm of the family Iridaceae. Many of the species flower in autumn, and I suppose that any of these could be called "Autumn Crocus", with the exception of *C. sativus*, which has for centuries been known as the "Saffron Crocus".

Meadow Saffron: this applies to Colchicum, which is a corm of the family Liliaceae. *C. autumnale* is generally called "Meadow Saffron" in Europe. This still leads to some confusion with the genus *Crocus*, but at least the common name is different. *C. speciosum* is sometimes called "Naked Boys".

Lily of the Field: this name can be used for Sternbergia, a true bulb in the family Amaryllidaceae. Some authors believe that *S. lutea*, the only species generally available, is the "Lily of the Field" of the Bible. It still grows wild in and around Israel, and if a common name is necessary then this would be an appropriate one.

Zephyr Flower: Zephyranthes is also a true bulb of the family Amaryllidaceae. *Z. candida*, as well as being known as the "Zephyr Flower", is also called the "West Wind Lily" or "Flower of the West Wind". Perhaps this is because the west wind in Mexico and surrounding areas brings the first rains of the season, following which these bulbs flower. Some authors state that the name arose because this plant came to Europe from the Western world. *Z. grandiflora* is called the "Storm Lily", producing its beautiful pink blooms after a Summer storm.

These are the common names seen in any authoritative book on bulbs, and use of them by growers who feel that they must use a common name would at least help to set a standard. It would also mean that a person buying an "Autumn Crocus" would know that he or she actually had a Crocus, and not a bulbous plant from some other totally unrelated genus.

Many gardeners who in past years have purchased plants sold as "Autumn Crocus" may be uncertain as to which bulbous plant they actually have. The flowers of the four genera are quite distinct, but it is by the foliage that identification is most easily made. The following unscientific description of each may be helpful.

Crocus: the flattened corm generally has a netted or fibrous outer layer. Flowering size corms will be 1 cm to 2.5 cm in diameter. A new corm forms above the old one, which shrivels, often leaving numerous tiny corms clustered around it.

The seemingly delicate flowers rise 10 to 15 cm on a slender tube, not a stalk. They are chalice shaped, sometimes opening wider after some days. The readily available autumn flowering species are usually from bluish-mauve to purple, some of them beautifully marked with fine veins of a deeper shade. They are enhanced with yellow in the throat and golden or orange styles. There are also some white flowering species which bloom late in the autumn.

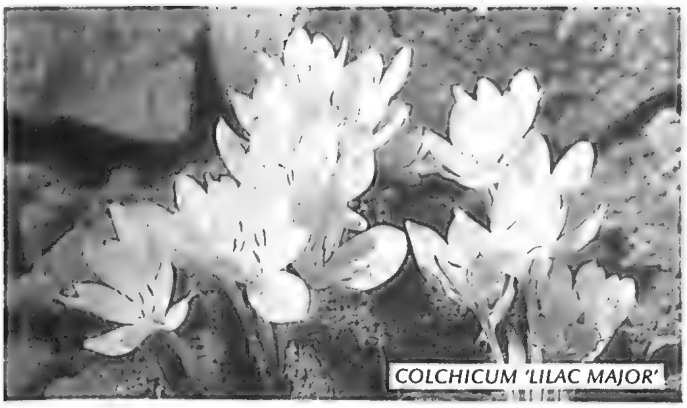
The leaves emerge with or just after the flowers. They are narrow and channeled, dark green with a prominent silver stripe down the centre, and will eventually reach 15 to 20 cm before gracefully dying away in early summer.

The majority of these autumn flowering Crocuses are natives of the Mediterranean region. I find that they flower more prolifically if they are kept dry during Summer. A dry pocket in a rock garden suits them, as does the edge of a sunny garden bed where Summer growing plants will absorb any excess moisture.

Colchicum: the corm is plump and often knobbly with a shiny brown sheath. This sheath forms a hollow neck, often twisted, from which the flowers emerge, and inside which the new corms form. The corm can also have a "leg" which it uses to adjust its depth in the soil.

The autumn flowers are funnel shaped on a slender tube 10 to 30 cm long, depending upon which species it is. The six oblong petals can be erect, forming the globular blooms of *C. speciosum* and *C. byzantinum*, or spreading, giving starry blooms like *C. agrippinum* and *C. autumnale*. In colour they range from soft rosy-lilac to deep crimson-purple, and occasionally are pure white. Some, such as *C. agrippinum* and *C. variegatum* have attractive chequering of deep lilac.

The leaves do not appear until long after the flowers are


COLCHICUM 'LILAC MAJOR'

spent. They are lance shaped, sometimes with wavy edges, varying in size from 20 cm by 2.5 cm to 30 cm by 15 cm. The latter, belonging to *C. byzantinum*, are heavily ribbed. The leaves of all species die down during early summer.

Colchicums will flower quite happily sitting on a windowsill with neither soil nor water, so if planted in the ground do not need to be watered during their summer dormancy. However, they do not seem to require a summer "baking" as do many bulbous plants. In a warm climate they appreciate a position of part or dappled shade.

Sternbergia: the only Sternbergia readily available, *S. lutea*, has a large bulb, shaped like that of a Daffodil, with a long neck and a black tunic. Each bulb can produce several flowers consecutively, extending the flowering season to many weeks. It slowly increases by producing bulbils around it.

The long lasting, firm textured flowers are a deep glowing yellow, possibly the best and clearest yellow among flowers. They are chalice shaped to begin with, becoming star-like after some days.

The shiny dark green leaves appear with the flowers. They are strap like, 1.5 cm wide, rising eventually to about 30 cm tall before dying away rapidly in early Summer.

S. lutea comes from dry summer areas of the Middle East, so to do well in a garden situation it needs to be hot and dry


STERNBERGIA LUTEA

(continued on p.37)



AUSTRALIAN GARDEN HISTORY SOCIETY

Patron: Dame Elisabeth Murdoch, D.B.E.
Chairman: Mrs J.E. Mitchell
Secretary: Mr Tim North,
P.O. Box 588, Bowral, N.S.W. 2576
Treasurer: Mr Ken Digby,
Shorebrace, Stokes Point, N.S.W. 2107
all correspondence should be addressed to the Secretary.

The Society's Aims

The Australian Garden History Society was formed in 1980 with a view to bringing together all those with an interest in the various aspects of garden history — horticulture, landscape design, architecture, and related subjects.

Its main aims are:

1. To promote interest in, and research into, historic gardens as a major component of the National Estate.

2. To promote, through a study of garden history, proper standards of design and maintenance that are appropriate to the needs of to-day.

3. To assist in the conservation of valuable plants that are in danger of being lost to cultivation.

It aims to look at garden making in its widest historic, literary, artistic and scientific context.

Benefits of Membership

The benefits of membership include:

1. The Society's official journal (The Australian Garden Journal) six times a year.

2. Garden visits, talks and discussions, and various social functions, organized on a State level.

3. The opportunity to attend the Society's Annual Conference, which is held in a different centre each year, and which includes visits to important gardens in the area.

4. Any publications which the Society may issue from time to time (to date, only one such publication is available, "Historic Gardens in Australia; Guidelines for the Preparation of Conservation Plans", which is available from the Secretary, price $5.00, including postage).

Annual subscription

Annual subscriptions, which run from 1st July to 3oth June in each year, are as follows:

Ordinary member	-	$18
Family member	-	$20
Corporate member	-	$30

Those joining between 1st January and 30th March in any year will pay a half-yearly subscription, that is half the above rates. Those joining between 1st April and 30th June in any year will receive membership benefits up to 30th June **the following year**, that is for up to fifteen months.

Annual General Meeting

All members are reminded that the fifth Annual General Meeting of the Society will be held at University House, Australian National University, Canberra, on Saturday 26th October 1985 at 8.0 pm.

Are You Financial?

Have you renewed your subscription ? If you have **not** a red spot will appear in the space below. Unless your subscription is received before the end of October your name will be removed from the membership records.

State activities

Enquiries regarding State activities should be addressed to:

N.S.W. and A.C.T.;	Mrs Keva North, P.O. Box 588, Bowral, 2576 (048) 61.1884
Vic.;	Miss Francine Gilfedder, 8 Wood Street, North Melbourne, 3051 (03) 328.2790 (a/h only)
Qld.;	Mr Michael Percy, 27 Jordan Street, Greenslopes, 4120 (07) 394.3639
S.A.;	Mr Trevor Nottle, 5 Walker Street, Stirling, 5152 (08) 339.4210
W.A.;	Mrs Oline Richards, 27 Constance Street, Darlington, 6070 (09) 299.6238
Tas.;	Mrs Pat Cameron, Mona Vale, Ross, 7209 (003) 81.5239

State News

New South Wales

Recent activities include a garden tour in the Berry/ Shoalhaven area on 15th September, which covered four interesting private gardens; during the lunch interval Mr Peter Cox gave a talk on Old Roses and Mr Leo Cady a talk on Unusual Bulbs. A fortnight later members had the opportunity of seeing the gardens at the Anglican Villages at Castle Hill.

Lecture Tour: Professor Sun Xiaoxiang

Professor Sun's lecture tour, which encompassed every State as well as the A.C.T. over a period of two months, was well supported and attracted some attention in the press. The Professor's philosophy, wit and genial nature won him many friends throughout Australia.

The Society wishes to express its thanks to the Australian Institute of Landscape Architects for their co-operation in organizing this lecture tour.

Honour for Thistle Y. Stead, AO

Thistle Y. Stead, better known perhaps as Thistle Y. Harris, has recently been awarded an Honorary Doctorate of Science by the University of Wollongong.

This is in recognition of her "teaching and research in natural science, particularly in botanical work and wildlife conservation" and of "a lifelong commitment to science and conservation and to the outstanding contribution to our national life in these spheres".

This is a very welcome action by an academic institution as it suggests a much wider recognition of the status of environmental conservation.

Thistle Y. Stead already holds the degrees of Bachelor of Science and Master of Education, as well as a Diploma in Landscape Design. She lectured in biological science at the University of Sydney and at Sydney Teachers' College for over thirty years, and in 1963 was awarded the Natural History Medalliion by the Field Naturalists Club of Victoria.

One of the most influenetial living authorities on the cultivation of Australian plants, she has written thirteen books, including "Australian Alpine Plants", "Australian Plants for the Garden", and the series "Gardening with Australian Plants". She still maintains an active interest in Wirrimbirra Sanctuary, at Bargo in New South Wales, which is financed and maintained for the National trust by the David G. Stead Memorial Wildlife Research Foundation for public enjoyment, education and nature conservation.

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When is a Crocus not a Crocus? (cont.)

in summer. If not given these conditions it will either grow but not flower, or it will rot and disappear altogether.

Zephyranthes: the one commonly purchased is *Z. candida.* It is an ovoid bulb with a dark brown tunic, increasing quite rapidly by means of offsets. Do not lift and divide the clumps regularly, as this bulb does not flower well until it has formed a dense colony.

The pure white flowers with conspicuous yellow stamens are funnel shaped, and the narrow pointed petals open starlike. They can rise to 20 cm tall.

The rounded rush like leaves are bright green and occasionally reddish at the base. In cool climates or damp situations they tend to be evergreen, but can become dormant either in a very cold winter or a very dry summer.

Z. candida grows in damp places in Mexico, but does not appear to need continual moisture in cultivation. Well established clumps flower equally well in full sun or part shade.

Footnote

These descriptions, being generalisations, do not cover every species within the four genera. However, the rarer species of each are never offered in bulk as "Autumn Crocuses", and I hope that I have adequately covered those which are sold in this fashion.

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Letters

Dear Tim,

A letter in reply to that of Frances Kelly (April issue).

It suggests

(1) "Eucalypts are weeds that have taken over after other species have been destroyed".

In the case of fire, clearing, etc. it is almost always the Acacias that take over, that is if anything gets the opportunity, as animals both native and/or domestic stock grazing in a cleared area eat whatever seedlings appear. Acacias germinate readily, growing very fast and overwhelming other native plants.

(2) "Eucalypts dry the soil".

Yes, some species, particularly *E. globulus*, are used overseas to drain swamps, but far more species are used to reclaim the desert, as in Israel.

(3) "Eucalypts . . . leaves which adapt easily to the climate they have created are not conducive to attracting moisture".

I assure you our Australian climate was not the fault of the eucalypts, but our native vegetation has evolved over millions of years to suit each particular environment, hence tough Mallee gums in dry, sandy places. Areas of rainforest occur where there is a high rainfall (or was). In East Gippsland, where large areas of land were cleared for agricultural development in early settlement days, the average rainfall greatly decreased, but where the forest, mainly eucalypts, is still in control there remain pockets of rainforest and the rainfall is higher. The roots of trees draw water from the soil which eventually reaches their leaves and from the leaves, by transpiration, into the atmosphere. Vast quantities of water are released by trees to sustain life on our planet.

(4) "We cannot even market eucalyptus products".

We do market eucalyptus products successfully. Yellow Box honey from *E. melliodora*, for instance, is the most sought after both in Australia and overseas. It disappears like magic off the shelves of shops in London.

Eucalyptus oil is distilled in many parts of Australia for commercial purposes.

E. macrorhyncha (Red Stringybark) produces a form of cortisone for medicinal use.

E. gunnii was known as Cider Gum because the sap was converted into a sweetish cider by early settlers (particularly Tasmanians) and its timber used as staves for barrels.

Kino, when extracted from eucalyptus leaves is being used for various coloured dyes.

Our newspapers are made from eucalyptus hardwood pulp.

I suppose there is hardly any need to mention timber! Enormous logs carted on equally enormous vehicles go roaring through Gippsland daily, and stacks and stacks of sawn timber for the building trade are carted by both rail and road.

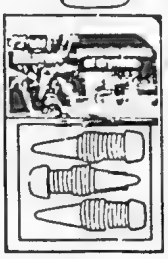
But apart from all these uses, our whole ecology relies on the eucalyptus forests, and roadsides and gardens, for shelter, food and the right environment for all native plants and animals. Without our eucalypts, Australia could become an eroded desert.

I am not an emotional gumnut, Frances Kelly, just someone who appreciates and loves all our native flora, and wonders why, when you live in a suburb of Adelaide, you have a restricted water supply? Why don't you join the Society for Growing Australian Plants and get some help?

Sincerely,
Pauline Tully,
Nicholson, Victoria.

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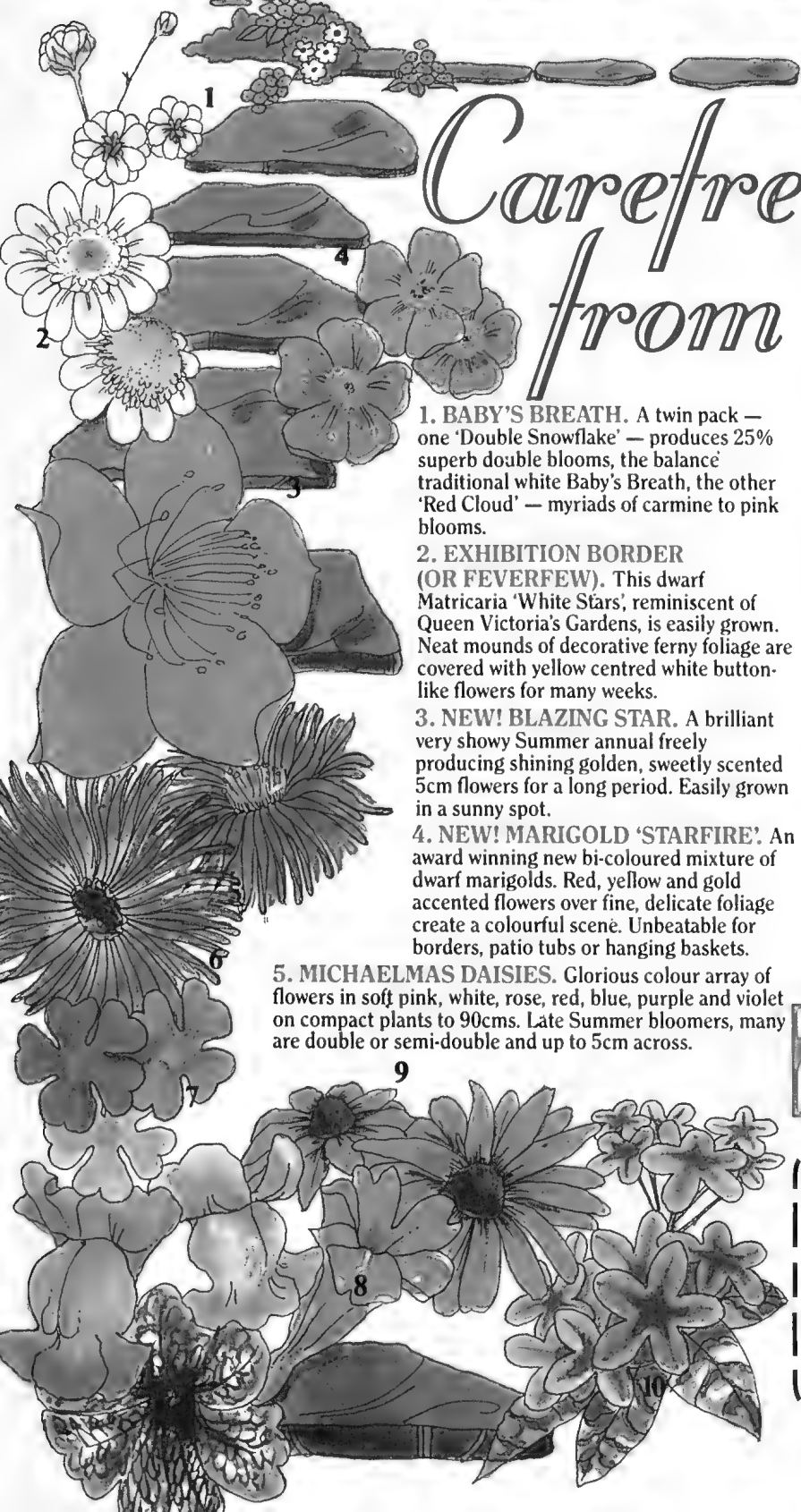




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3. **NEW! BLAZING STAR.** A brilliant very showy Summer annual freely producing shining golden, sweetly scented 5cm flowers for a long period. Easily grown in a sunny spot.

4. **NEW! MARIGOLD 'STARFIRE'.** An award winning new bi-coloured mixture of dwarf marigolds. Red, yellow and gold accented flowers over fine, delicate foliage create a colourful scene. Unbeatable for borders, patio tubs or hanging baskets.

5. **MICHAELMAS DAISIES.** Glorious colour array of flowers in soft pink, white, rose, red, blue, purple and violet on compact plants to 90cms. Late Summer bloomers, many are double or semi-double and up to 5cm across.

6. **NEW! VERBENA 'DWARF JEWELS'.** Dwarf, spreading, early blooming plants producing a vividly coloured, long lasting display. 'Dwarf Jewels' are ideal for massing in beds, edges, patios, containers and baskets and require little attention.

7. **NEW! DWARF SNAPDRAGON 'MONARCH'S SELECTION'!** Six separately packed varieties including Black Prince, Amber, Lavender and Yellow Monarch, Rembrandt and others. Highly rust resistant. Can be relied on for a superb display.

8. **PAINTED TONGUE.** A most spectacular and eyecatching, easily grown annual. Salpiglossis Bolero's large trumpet-shaped flowers have a plush velvety texture in shades of blue, purple, lavender, pink, crimson, scarlet, gold and yellow, many veined in contrasting colours.

9. **NEW! RUDBECKIA 'GOLDILOCKS'.** A shining example of a cottage garden flower, producing masses of large, brightly burnished golden semi-double and double flowers on compact 60cm plants. Drought and heat tolerant. The long lasting blooms make ideal cut flowers.

10. **CHERRY PIE.** This easily grown, sweetly fragrant 'old-timer' produces large heads of royal purple flowers on compact deep green plants. Excellent as a foil behind marigolds, in rockeries, or as a flowering pot plant.

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GARDEN CUTTINGS

A new essential element discovered.

According to researchers at the Plant, Soil and Nutrition Laboratory in Ithaca, New York, plants may need minute amounts of the mineral nickel. Without nickel, plants do not properly metabolize urea, which is obtained from fertilizers, nitrogen-fixing bacteria or natural phenomena. This can result in the accumulation of toxic levels of urea in leaves, causing die-back or leaf necrosis. Nickel is the first element shown to be essential to plants since 1954, when scientists discovered that chlorine plays an essential role in photosynthesis. However, no immediate impact on fertilizer recommendations is likely, since it is not yet known whether nickel-deficient soils exist.

A new public garden in Hawaii

The Hawaiian Tropical Botanic Garden is a new public garden, located in the Island of Hawaii, on the Hamakua Coast outside the city of Hilo. It is being developed as a native reserve to protect the natural beauty of a tropical rain forest, and houses a growing collection of exotics and tropical species from many parts of the world. To preserve its natural beauty only fifty visitors will be admitted each day. The garden is open daily and admission is $US6.00 per person.

Size and Survival

Much new research has been directed to finding how to plant trees of all sizes for maximum survival. Dr Gary Watson, of Michigan State University, in one study found that even orientation can be important, since many trees make most of their roots on the north and east sides (in the northern hemisphere, this would be south and east in this country), possibly because of sun or wind direction. Therefore, planting in the original orientation may be advisable.

Gardening in the U.K.

A recent publication by Her Majesty's Stationery Office, entitled "Social Trends" lists the most popular sport and leisure activities. Highest score, with 44%, is "listening to tapes/records" second, with 40%, is gardening, followed by D.I.Y. decorating with 36%. By contrast "keeping fit" rated only 1% with men and 5% with women.

Vegetables and Health

Dr Bruce Ames, a biochemist working at the University of California, points out that plants produce toxic chemicals mainly to fight insect pests and disease organisms. Breeding vegetables for disease and insect resistance may therefore be increasing their content of toxins and carcinogens — another argument in favour of the old-fashioned varieties.

Natural Pest Controls

A North American company, Reuter Laboratories, has produced the first complete line of natural pest controls for home gardeners. Known as the Attack group, these biological insecticides and traps utilize a commercial strength formula with up to four times more active ingredients than any other brands. The agents used are *Bacillus popilliae*, which kills various beetles and rose chafers, two different strains of *Bacillus thuringiensis*, for worms and caterpillars as well as mosquitoes, and *Nosema locustae*, which kills different species of grasshoppers. Traps contain pheromones and floral lures.

Ground-cover Azaleas

The North Tisbury hybrid evergreen azaleas now being raised by Mrs Polly Hill, of North Tisbury, Massachusetts, from seed sent by Dr Tsuneshigo Rokujo of Tokyo, are said to be outstanding flowering ground-cover plants, growing no higher than 30 to 40 cm with a spread of up to 120 cm. Most are hybrids of the creeping *Rhododendron nakaharai*, the dwarfest species known.

(from "The Avant Gardener", published by Horticultural Data Processors, New York).

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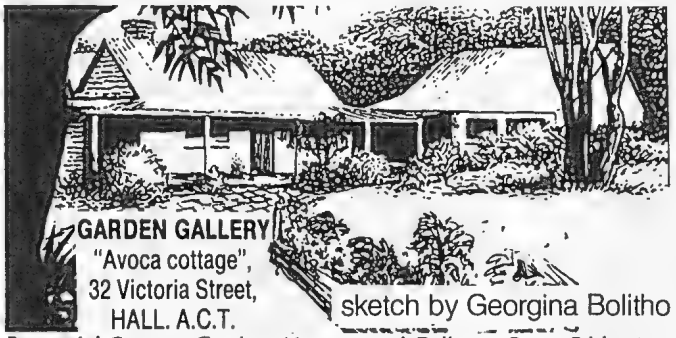
The Australdial, which when completed will be the largest contemporary sundial in the world, will open in the Adelaide suburb of Glenelg to commemorate South Australia's 150th Anniversary next year.

Plans for the monumental, $7 million, two-storey construction are already completed. Described as a functional sculpture-cum-tourist attraction, it is the creation of two Adelaide artists and two research physicists turned sundial makers, Drs John Ward and Margaret Folkard.

The project will not only give Australians a chance to see this century's neglected timekeeper in action but will also follow a tradition set by the great astronomers of the past. The world's largest sundial was built by the Emperor Augustus in 9 B.C. to prescribe his complete life horoscope; it now rests under seven metres of earth and the parliamentary buildings in Rome. The second largest sundial was built by Rajah Sawai Jai Singh II as part of his giant masonry observatory at Jaipur; it has now been restored as a major tourist attraction.

The Australdial, which marries modern physics and technology with the centuries old principles of gnomonics, will also meld classical and modern design, bringing together such elements as stainless steel, gold plate, marble, bronze, coursing seawater, and glass prisms. The 30-metre long gnomon is in the form of an anchor, and will throw its shadow on a 50 metre diameter dial plate mounted on the roof. People will be able to walk about on the dial and the time will be visible to planes overhead. Entry to the Australdial will be through a ground floor time chamber, which houses a 360 degree clock with the buildings structural beams located on the hours. Large prisms on the dial plate will cast a rainbow lighting effect on the time chamber, which will also house a time museum. Children will be able to tell the time by casting shadows with their bodies.

Other features include glass lifts to carry people to the roof, and smaller sundials to show the time in other capital cities.



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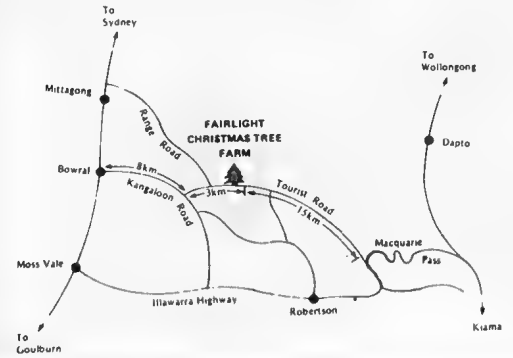
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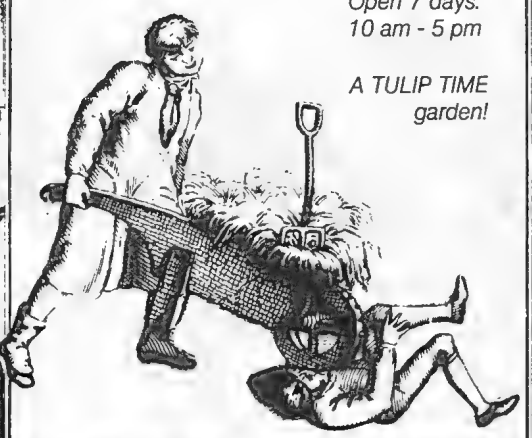
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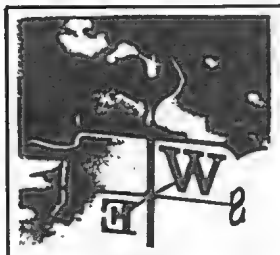
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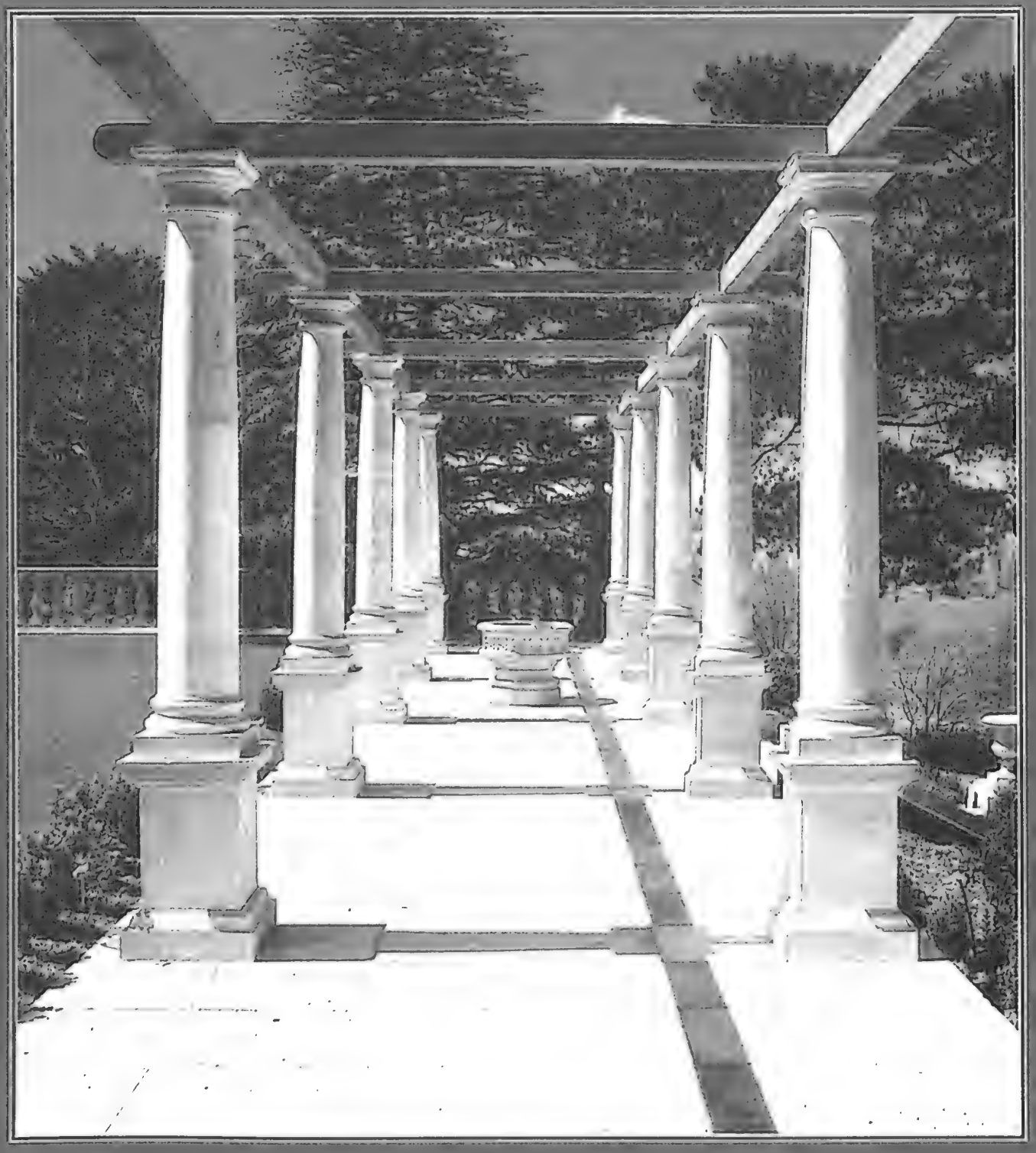
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A TOPIARY GARDEN IN U.S.A.

OLD GARDENING SKILLS

ERODIUMS - UNDERVALUED PLANTS



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Front cover: THE BERRY GARDEN, LADEW TOPIARY GARDENS, MARYLAND, U.S.A. *(photo: M.H. Whitman)*

In our Next Issue

The February/March issue of **The Australian Garden Journal** will focus on roses, both old and new, with articles on a wide range of rose topics from authorities around Australia and in New Zealand.

There will also be an article sent to us by the American Horticultural Society on its headquarters, gardens and trial grounds near the historic town of Alexandria, in Virginia. Suzanne Price will continue her "Urban Woodland" series with some useful ideas on mulching, and Kay Overell contributes a light-hearted piece called "The Dog's Grave Walk".



TIM NORTH WITH PROFESSOR SUN XIAOXIANG, OUR DISTINGUISHED GUEST LECTURER DURING 1985.
(photo: Keva North)

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Old Skills — New Skills

As Trevor Nottle points out in a thought-provoking article in this issue, many ancient gardening skills — some of them, like coppicing and pollarding, still of practical value even in the context of contemporary gardens — are in danger of being lost. Worse still, they are so imperfectly understood that they are practised badly, to the detriment of the plant and the garden generally.

Topiary is one of the most ancient of these skills, and was widely practised by the Romans some two thousand years ago; the term, in fact, comes from the Roman word for a person who looked after the ornamental garden, the "topiarius". To some topiary is an art, to others a crime. Francis Bacon dismissed both topiary and knot gardens as "but toys for children"; Alexander Pope ridiculed it, and William Robinson thought that a gardener with shears in his hand was generally doing a fool's work. On the other hand, Frank Constable, writing in a recent issue of "The Garden", says that topiary "confers a firmness of outline only rivalled by masonry and cheaper to create. Moreover plant material is far superior to modern building materials in its range of colour and texture".

Perhaps, too, it offers an opportunity to indulge in a little whimsey, which surely must have a place in to-day's often humdrum life. Harvey Ladew, whose famous garden in Maryland, U.S.A., is also featured in this issue, was a master of the whimsical.

It is also important that we do not become so blinded with modern technology that we lose sight of some of the more elementary skills that have served well past generations of gardeners — like collecting and trapping insect pests rather than spraying them with poisonous chemicals, making one's own potting compost rather than buying the horticultural equivalent of "fast food", green manuring as a means of improving soil fertility, and so on.

And how much do we know about allelopathic plants, that is, plants which have some inhibitory effect on unwelcome invaders? It is fairly common knowledge that marigolds seem to repel nematodes; but do rhubarb and sunflowers really keep most common weeds at a distance? The proponents of the companion planting thesis believe in "the mutual influences of living organisms", which may be akin to the Chinese principle of Yin and Yang.

Though the scientific evidence is conflicting in some respects, it does seem on balance that it is profitable to interplant vegetables with aromatic herbs, French and African marigolds, asters, *Rudbeckia*, dwarf convolvulus and other flowering plants, and to disperse tomatoes and onions throughout the vegetable garden. Apart from the likelihood of reduced damage from insect pests the resulting kaleidoscope effect is, to my mind at least, far more pleasing than the military precision of straight rows and bare soil.

Before we dismiss any ancient practice as being outmoded, useless, or just plain stupid, we should perhaps think about it very carefully, to see what, if any, implications it may still have.

As Will Rogers wrote to Will Durant, on the eve of Franklin D. Rooseveldt's "New Deal" in 1931, "We know lots of things we used to dident know but we don't know any way to prevent them happening".

TIM NORTH

PROFILES



Suzanne Price

Suzanne Price has spent the past two and a half years re-building her nursery of rare, choice and dwarf bulbs, at Macedon in Victoria, after the disastrous bush-fires of Ash Wednesday 1983. She has also become increasingly concerned about the names under which bulbs are being offered for sale in nurseries, and is attempting to sort and correctly name many of the smaller bulbs, especially *Colchicum* species; this, she says, is proving a monumental task as many more than she suspected are generally incorrectly named in the trade.

In between, she has managed to write a book, "The Urban Woodland", which she hopes to see published in the near future.

Ann Scott Wilkes

Ann Scott Wilkes was brought up in a nursery environment, as her parents, Harold and Joyce Wilkes, have for many years owned and operated Turramurra Garden Centre, on Sydney's North Shore. A graduate of Ryde School of Horticulture, her interest in shaping trees started very early in her career. Now, besides helping her parents with their business and running a garden design and consultancy practice with her partner, Richard Haigh, she specialises in growing a wide range of plants for shaping into standards, balled heads, spirals, etc. These, she says, are finding increased acceptance among her clients, who appreciate their firm outline and dramatic quality. The shaped plants she and her partner produce are also retailed at Turramurra Garden Centre.



Tony May

Tony May, the Superintendant of the Royal Tasmanian Botanical Gardens, obtained a Certificate in Horticulture at the Ryde School of Horticulture in 1959. He also worked at the School as a junior gardener during this period, and later at the Baulkham Hills Garden Centre, where he stayed two years. From there he went to the Royal Botanic Gardens, Sydney, as Nursery Foreman, a position he held for eight years.

In 1968 he moved to Tasmania and was appointed Assistant Superintendant in charge of the Nursery at the Royal Tasmanian Botanical Gardens; he held this position until he was appointed to his present position as Superintendant in 1976.

In 1981 Tony was awarded a Churchill Fellowship which enabled him to study Botanic Gardens in Holland, England, the United States and Canada. Some of the ideas he brought back have now been implemented; these include a Herb Garden, Cactus House, a Garden for the Disabled, and an area for economic plants.

In 1984 he received the Award of Merit from the Australian Nurserymen's Association for services to the nursery industry. He is active in the promotion of horticultural education and is keenly sought after as a lecturer. He has served on the Advisory Board of Hobart Technical College and TAFE Committees.

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The Royal Tasmanian Botanical Gardens

by Tony May

Although among the smallest of the States' Botanical Gardens (13.5 ha) the Royal Tasmanian Botanical Gardens probably has more to offer, both historically and botanically, than any of the other botanical gardens in Australia.

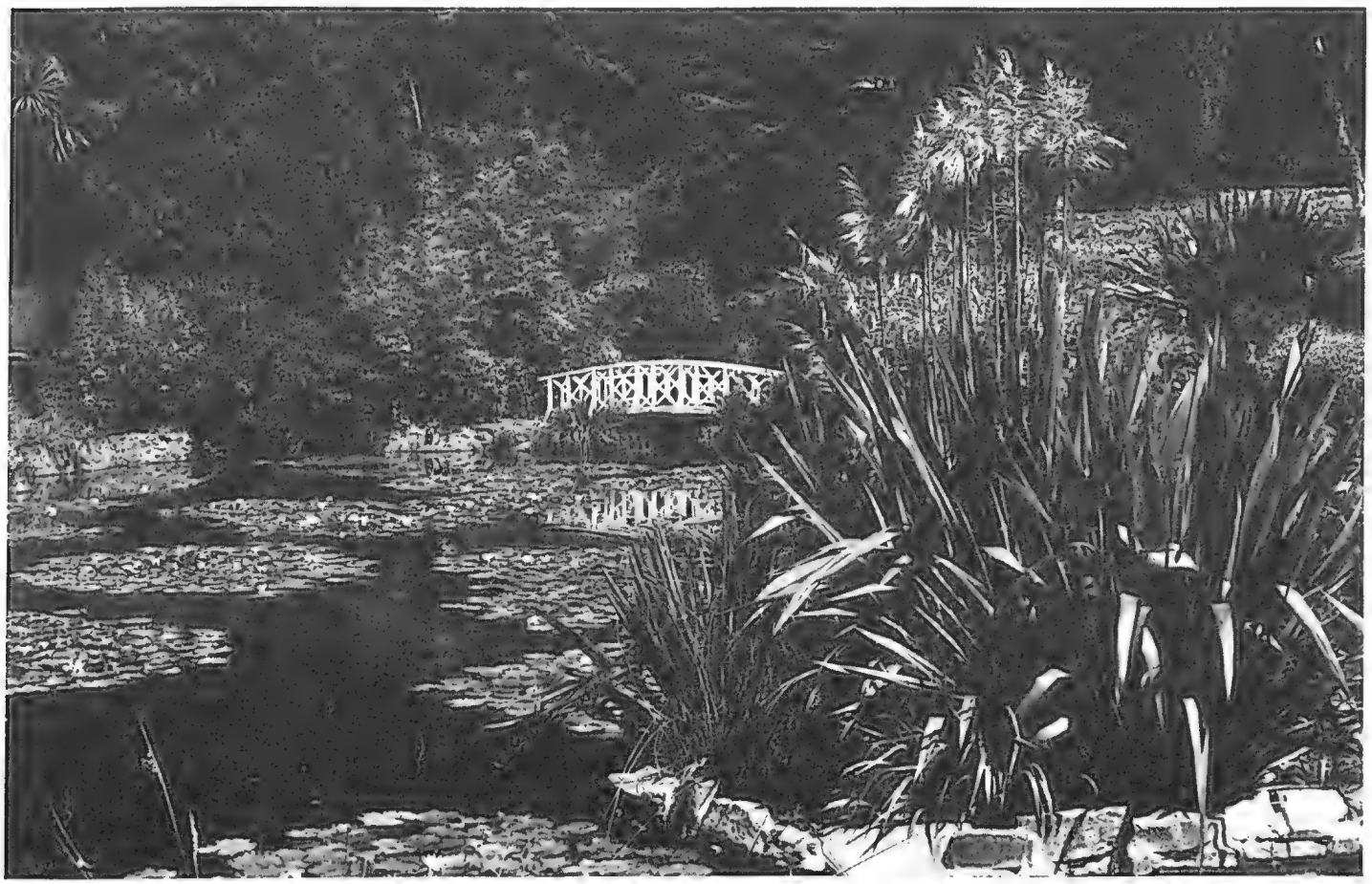
Second to the Sydney Botanic Gardens in age, the Royal Tasmanian Botanical Gardens was founded in 1818. However, its first Superintendant, William Davidson, was not appointed until 10 years later.

The house occupied by Davidson, now the Museum and Education Centre, still stands complete, with the initials of the inaugural Superintendant inscribed on a window in the building.

Convicts under supervision tended the gardens and also occupied spare rooms in the cottage. Ten convicts, in fact, shared the limited space in two rooms. The middle of the cottage was the courtyard where the prisoners were given their work orders. As mentioned earlier, this is now the Museum and Education Centre.

The appointment of the first Superintendant was followed by a flow of new material to the Gardens, including a valuable herbarium consisting of Tasmanian native plants collected by the noted Tasmanian botanist, Ronald Gunn.

One of the most popular historical characteristics of the Gardens is the Arthur Wall which was built in 1829, during the administration of a Colonial Governor, Colonel George Arthur. Built in similar style to the English kitchen garden wall, the Arthur Wall was heated with burning coal, an innate way of creating the appropriate artificial environment to provide for the culture of exotic plants. The flues of the Arthur Wall can still be seen, providing a glimpse into the



THE LILY POND, ORIGINALLY CONSTRUCTED IN 1848 AS A STORAGE DAM. (photo: Keva North)



THE CONSERVATORY BUILT OF STONE BLOCKS IN 1939 FROM A DEMOLISHED COLONIAL HOSPITAL

ways in which our forebears overcame the perils of growing certain fruits in an otherwise hostile environment.

Governor Eardley Wilmot built a similar wall between 1843 and 1846, but this was not heated. The Wilmot Wall separated the Gardens from Government House. The wall is approximately 280 metres long and 4 metres high, and is the longest of any convict brick wall still standing in Tasmania.

The French were prominent in the exploration of southern waters and to commemorate the 200th anniversary of French exploration and scientific discovery, well known Tasmanian sculptor Stephen Walker was commissioned, in 1972, to prepare a sculpture made from the everlasting Huon Pine for the French Memorial Fountain. This timber is world renowned for boat and furniture building. The area surrounding the Huon Pine sculpture is beautifully landscaped with alpine plants.

Perhaps the Conservatory, built in 1929 of stone blocks from a demolished colonial hospital, is the most sought after feature of the Garden. This Conservatory is regarded as one of the finest in the British Commonwealth and the interior design, with the central display tiers and small alcoves at the side, certainly adds much charm and depth to the atmosphere. The home of some 10,000 potted plants of all seasons, the Conservatory features a brilliant array of colour consisting of cyclamen, primula, cinerarias, orchids, calceolarias, tuberous begonias, coleus, impatiens and chrysanthemums.

The tropical house is also very popular where a large assortment of plants is displayed to give a tropical jungle effect.

One of the many exhibits in the Museum and Education Centre is a disc of Huon Pine taken from a specimen which spanned 480 years. Other displays include essential oils, carnivorous plants, a see-through bee hive, a collection of Tasmanian timbers, an exhibition of famous botanists' photographs, a silk worm display, as well as seasonal displays of ferns, weeds, Bonsai and ornamental grasses.

A new area near this Centre has been specially designed for the disabled. A seven seater van donated by Hobart Rotary is used to collect people from hospitals and homes in and around Hobart and bring them to the Gardens, thus bringing much enjoyment to those who used to enjoy gardening, but due to circumstances are not now able to participate in this very relaxing hobby. Classes are conducted in this area by the Gardens' horto-therapist on gardening, and this has proved to be very popular.

Another new area is the Cactus House, which holds over 2,500 species of cactus and succulents. With such a wide variety something of interest can be seen all the year round.

The Herb Garden has a vast collection of medicinal, culinary and fragrant herbs, and directly opposite this garden we have the poisonous plants like oleander, privet, yew, castor oil plant and many more.

A storage dam constructed in 1848 for watering the Gardens is now a colourful lily pond surrounded by various exotic plants such as *Gunnera*, whose very large leaves resemble rhubarb, and the Chinese paper plant, whose felty leaves were once used to make paper.

Nearby is the Fern House, where many examples of Tasmanian indigenous plants flourish, like Huon Pine, King Billy Pine, the famous Leatherwood Tree — well known for its honey — Native Laurel and Myrtle Beech.

In the northern section of the Garden there is a large collection of European trees such as *Ulmus, Quercus, Fraxinus* and *Tilia*, or Linden as it is commonly known, and nearby are the Australian natives, with *Eucalyptus* species dominating.

The Royal Tasmanian Botanical Gardens are a mixture of colour with examples of the finest and rarest trees in the world, namely *Metasequoia glytostroboides*, commonly known as the Dawn Redwood, which was unknown to the horticultural world until 1947, *Psedotsuga menziesii*, a western North American tree which produces the famous oregon timber, and the Giant Sequoias — these are just a few of the trees which can be seen in the Gardens.

Two new areas recently completed are the Erica and Conifer Garden, and directly opposite is a section for the family Proteaceae.

A Japanese Garden is presently under construction and is being funded through the Community Employment Scheme. Thousands of plants that originated in Japan will be planted in this Garden, which should be completed in approximately 12 months.

The popularity of the Royal Tasmanian Botanical Gardens is shown by the number of visitors. Last year over 228,000 passed through the gates; this number is registered by a "seeing-eye" gate counter installed at each gate, and our Gardens are one of the most frequently visited areas in the State.

Erodiums — Undervalued Plants for the Garden

by Robin M.W. Parer

Would you like a modest, well-behaved plant for your rock garden, a plant which flowers from mid-spring into the autumn? It might have pale grey filagree leaves and pink flowers, or small ferny green leaves and successions of white flowers with a mauve blotch on the upper petals. Or would you prefer a plant for the herbaceous border with leaves like a carrot and flowers like mauve butterflies? A neat mound of dark green leaves and pure white flowers can enliven a shady corner. For any of these locations you might wish to select an erodium.

Apart from rock garden enthusiasts who may be familiar with *Erodium cheilanthifolium, E. chrysanthum, E. macradenum* and a few others, most erodiums are known only to a small group of collectors whose interest is in the geranium family. But it is difficult to compare the stiff shapes and vivid colours of what are botanically known as pelargoniums with the neat mound shaped erodiums with their soft colours. They are related, however, and the typical beaklike formation of the top of the seed underlines this relationship to the geranium family. Plants belonging to the genus *Erodium* have been called heronsbills because of the fancied relationship of the seed beak to the beak of a heron, although the name is not in wide use. So perhaps it is best that we simply call them erodiums.

Erodiums are found in temperate regions, particularly around the Mediterranean, but also in Africa, Australia and Northern Europe. This is in contrast to the pelargoniums of gardens, most of which are from southern Africa. There have been estimated to be over 100 species and natural hybrids of erodiums but many of these are weedy and of little or no horticultural value. However, a few species have a quiet charm, and a certain place in the garden, and therefore deserve to be better known. The Geraniaceae Group of the British Pelargonium and Geranium Society have issued a checklist of the geranium family of which Part 1 is a listing of erodiums (1982). This checklist is a great help in laying out a menu to choose from and in sorting out the welter of synonyms which has resulted over the years from the adjustments of botanists.

For horticultural purposes erodiums in cultivation can be divided according to the culture they prefer. The low growing mounds of *E. corsicum, E. reichardii* and their hybrids will tolerate moist soils and sun mixed with shade. Plants for the front of the perennial border such as *E. manescavi* and *E. carvifolium* thrive in moist garden soil in full sun and can be treated like other herbaceous perennials. The low, bushy and mat forming plants such as *E. chrysanthum* and *E. petraeum* prefer good drainage like many other alpines, and perform better in full sun. **Flora Europaea** is particularly helpful in noting where species are found, and their suggestions can be utilized in planning locations for erodiums in the garden. Unfortunately in California a reliable index of hardiness is difficult to compile, but plants, with the exception of *E. corsicum*, usually survive the winter out of doors and endure a few below freezing temperatures in January and February.

Many erodiums are hardy plants, which become dormant or semi-dormant in the winter. The alpine group is modest in its demands for water during the summer but good drainage is essential for their survival, and crown rot is their enemy. The Mediterranean climate to which the plants are accustomed probably has much to do with this. Richard Clifton, in the pamphlet "Erodiums in Cultivation" for the British Pelargonium and Geranium Society (1981) reports that in England erodiums are also troubled by vine weevils and root aphids. This has not been the case in California where, although some species are grown in pots, they spend the year outside in the open. Root aphid populations seem to explode in greenhouse conditions. Many erodiums flourish in the soil typical of rock gardens either in the open ground, or alternatively, in a sharp soil mix in alpine sinks, clay pots or bowls. Some plants, such as *E. chrysanthum* grow naturally in limestone, but seem to tolerate a neutral soil or the slightly acid soil in my garden. They are easily propagated by division or cuttings in autumn or early spring, or by seed. Seed appears to germinate more reliably if scarified.

For those gardeners who like accurate naming of their plants, erodiums do present a problem. There is in fact considerable confusion about names in horticultural circles. *E. reichardii* is often known as *E. chamaedryoides*, and many of our garden plants are probably an intermediate type between *E. reichardii* and *E. corsicum* named *E. x variabile* (The Plantsman, Vol. 2, Part 2, September 1980, pp 117-126). *E. petraeum ssp. glandulosum* is frequently sold as *E. macradenum*, and *E. hymenodes* may be similar, if not identical to *E. trifolium* and *E. pelargoniflorum* and so on. Erodiums have a distressing habit of crossing among themselves in the garden. Identification of these crosses is



E. CORSICUM (Edinburgh Botanic Gardens)



above: E. X WILKOMMIANUM (Edinburgh Botanic Gardens)

below: E. MANESCAVI (Cambridge Botanic Gardens)



above:
E. CHEILANTHIFOLIUM (Cambridge Botanic Gardens)
below:
E. CHRYSANTHUM (Berkeley Horticultural Nursery)





sometimes difficult or impossible for laypeople. Knowing the name of your plant may be unimportant, but variations in size and quality of flowers sometimes occur under parent names in seed lists and through commercial growers, and can be a poor offspring. *E. petraeum* and its subspecies is a particular offender. Plants grown from seed should be scrutinized before being allowed into the garden. A few of the following erodiums may whet your appetite and encourage you to find these and many others not mentioned.

E. corsicum is a beautiful little plant which grows naturally along the sea coast of Corsica and Sardinia. It has slightly succulent leaves so is probably not winter hardy, but might survive in some well drained, overhanging spot in a mild winter area. In California it is confined to the greenhouse where it is protected against winter rain. Its small green leaves make the neatest mounds which are topped by pink flowers with red veins. There is a fine deep reddish pink form known as *E. corsicum* "Rubrum". Near it in size, and in some cases crossed with it, is *E. reichardii (syn. E. chamaedryoides)*, or as the common garden forms available here should probably be known, *E. x variabile*. The true *E. reichardii* has beautiful small dark green leaves, and pink veined white flowers held up above the leaves like stars. A pure white form known commercially as *E. reichardii* "Album" is also available. In California, *E. x variabile* is sold by the flat in nurseries as a ground cover. The plants tolerate quite a large amount of water and have been successfully used for landscaping around stepping stones, and in transition areas, both in shade and sun, between lawns and paths. A plant known as "Bishop's Form" has larger rose pink flowers. There is a double pink form which has a tendency to revert to single flowers, and a white form with pretty pink veins.

Erodiums which thrive in moist garden soil but grow considerably larger include *E. manescavi* and *E. carvifolium*. *E. manescavi* is a relative giant growing up to 50 cm tall in sun or semi shade, and although its flowers are pink magenta they are redeemed by a peacock eye blotch of grey and dark rose on the upper petals. *E. carvifolium* has feathery leaves and purple flowers with a maroon blotch, and grows to about the same height. They are fine plants for the herbaceous border, and produce a continuous show of flowers for a two month period through early summer. However, their vivid colouring does require some complementary colour close by, and although yellow sounds like a challenge the result is usually ghastly.

To some people the most beautiful erodiums are the small mounding plants of alpine areas, often with feathery leaves, and flowers with variations on the theme of purple, mauve, pink and white, frequently veined and blotched on the upper petals. If one admitted to favourites, *E. chrysanthum* might be at the top of the list. Grown in a rock garden, and billowing over a large boulder, it has an irresistible combination of grey feathery leaves and sulphur yellow flowers, between 20 and 25 cm in height. *E. absinthoides* is a close second, with steel grey leaves topped with flowers of a deep violet pink. *E. chrysanthum*, in time, forms a large mound in the rock garden, and perhaps *E. absinthoides* may also. My plant is still young, and I have not seen it growing in gardens elsewhere. As with a number of erodiums, males and females are separate plants in both these species. For many years I had only male plants of *E. chrysanthum*, but the female form has the finer colouring, although you need both if seed is required.

One of the most frequently encountered erodiums sold in Great Britain and the United States is *E. macradenum*. According to **Flora Europaea** this may be *E. petraeum ssp. glandulosum* from the Pyrenees and Northern Spain. This plant seems to be very variable in colour of flowers and basal blotches on the petals. My plants are white blushed palest rose with a large maroon rose basal blotch. Plants named *E. macradenum* "Roseum" are rose pink with deeper pink veins and small whitish blotches on the upper petals. Both bloom continuously throughout the summer, and are invaluable as container plants.

E. cheilanthifolium is another exceptionally attractive plant with white petals and blotches of maroon and violet held over finely dissected grey leaves. It may or may not be related to *E. petraeum*, depending on whose authority you accept. Another beautiful plant whose parent is thought to be *E. cheilanthifolium* is named *E.* "David Crocker", with white petals and a raspberry pink blotch. It is distributed by Siskiyou Rare Plant Nursery in Oregon. Confusion over names makes the collection of erodiums through seed lists somewhat chancy, but since seeds are easy to grow the process becomes a little like a lucky dip. *E. petraeum* in all its variations makes an ideal plant anywhere drainage is satisfactory and there is full sun. All of the alpine plants look better if they are grown hard. With less light and too much fertilizer and water they become floppy and lack character. Although they are frequently grown in rock gardens, their flowers are so attractively marked that display in a wall or in sinks makes more sense, and gives a better opportunity to examine them. They grow to about 25 cm in height.

Other erodiums which might be considered for the rock garden include *E. leucanthum, E. acaule, E. rupestre* and *E. x wilkommianum*.

Scanning the lists of hardy plant and alpine garden societies is the most practical way of enlarging a collection of erodiums. The Geraniaceae Group of the British Pelargonium and Geranium Society has the most comprehensive annual seed list. The Alpine Garden Society in Great Britain also offers a seed list to members as does the Scottish Rock Garden Club. Sometimes societies such as the Australian Geranium Society may be able to give advice and help.

Such attractive and trouble free plants need wider distribution and it is hoped that at least one species will find a place in your garden.

Swain's Garden, Killara

by J.L. Trezise



Walking along the carefully tended front gardens of Sydney's North Shore suburb, Killara, you may almost by-pass the signs inviting you to enter an area of parkland and flowering reserve, introducing itself as Swain's Garden.

You would not expect that, right amidst that wealthy residential area, such an extensive piece of land — about three-and-a-half acres — could have remained set aside for the public's recreation, a charming oasis set in the middle of a luscious green environment.

The community is the beneficiary from the garden's founder, Arthur Newling (Mick) Swain, well-known in Sydney as the owner of one of the city's leading bookshops (now incorporated under the flag of Angus and Robertson). He and his charming wife, Alma, bought their Stanhope Street residence in 1928, greatly attracted by the wide sweep of natural bushland at the rear. Mick Swain was an ardent amateur photographer and was keenly interested in bird life, so he decided that this was the right place for the family settlement. He himself had not yet realised how his new possession would also bring out his talents as horticulturist and landscape gardener.

In years to come, he bought up more and more of the adjoining grounds as viewed from his back verandah, which meant more and more structural innovations. When he stopped working in his shop on Friday night he had to get ready for his home work over the week-end. He certainly had help from gardeners and stonemasons, but as the brain centre of all the major operations he had no remission from his duties. Under his directions a bridge had to be built across the creek right on the slope nearest his home; he used for it stone retrieved from the Tank Stream during excavations carried out beneath his shop in Pitt Street, next to the Angel Arcade.

All these developments took quite a few years, and it was not until the late 1940s and early 1950s that his dreams had turned into reality. A comfortable Garden Room was built, the headquarters of Mick Swain's favourite pursuits. He could indulge himself as photographer as well as ornithologist, but by then he also had become a proud horticulturist, keeping a watchful eye on the splendour of his plantings.

For a man without professional training, it is remarkable that he succeeded in laying out a garden with such spectacular effects and views. Focal points are several cedars which attract the eye from different angles across the beds. A stunning variety of camellias, including reticulatas (at present being catalogued by the Camellia Society), interspersed with magnolias and prunus provide colour in winter and spring. Autumn tints have a rich source in Japanese maples, several Gingkos and Nyssas.

When the land on the eastern side of the garden was about to be sub-divided for housing, Swain provided funds so that it could become a reserve instead. The garden now lies tranquil and hidden, almost a secret garden, enclosed by the sheltering green of bushland reserves.

As Mick Swain wanted his treasured garden preserved in all its magic, he bequeathed it in its entirety to the National Trust. He died in 1973, not suspecting that his decision was not to work out in the way in which he had intended. To maintain an estate of this kind requires the loving care of a parent nearby and, what is more, a parent ready to fork out for enough working hands — conditions which could not be met by the National Trust which, after several years, abdicated and handed its precious ward over to Ku-ring-gai Council.

It was soon realised that the task of keeping Swain's Garden in its accustomed manner exceeded the available local government facilities; goodwill and active co-operation from the community was required to supplement the upkeep. This was an inspiring challenge and soon enthusiastic volunteers rallied round in this worthwhile task.

The neglect of the years in between was not easily rectified, and also the organization of helping hands was not a problem that could be solved overnight.

By now, a promising new phase has been reached, and in fullest co-operation with the Council everything is set to restore Swain's Garden to its former glory and to invite all citizens to enjoy the delights which Mick Swain had intended for them.

The Garden of the Unsuccessful Politician

by David Yencken

(The following is the text of a paper presented to the First Garden History Conference held in Melbourne under the auspices of the National Trust of Australia (Victoria) in March 1980. The proceedings were subsequently published by the Trust; as this paper is still entirely relevant and, in our view, merits a wider audience, it is now reproduced with the permission of the author and of the National Trust).

There is a famous passage in Xenophon's *Economicus* in which Socrates describes the meeting of the envoy Lysander with Cyrus of Persia and Lysander's admiration for the Prince's gardens at Sardis. Struck by the beauty of the trees, by their symmetrical planting, by the alignment of the walls, by the regularity of the angles, and by the delicacy of the perfumes; ... charmed by this spectacle, the Greek general said, "Cyrus, the beauty of this place enchants me: everything here delights me: but I admire most of all the talent of the artist who prepared the plan." Cyrus replied, "I designed it myself. I carried it out myself. I can even say that I have planted many of the trees myself". Lysander, looking at him, noting the beauty of his clothes, the odour of his perfumes, the brilliance of his necklaces, the richness of his rings and bracelets, and the magnificence of his whole appearance, was incredulous. "That astounds you, Lysander, but I swear by the god Mithra that when I am in good health I do not sit down to eat until military manoeuvres, garden work, or some other hard exercise has covered me in sweat".

From time to time I too have been struck by the beauty of the clothes, the odour of the perfumes, the brilliance of the necklaces, the richness of the rings and bracelets, and the magnificence of the whole appearance of the ladies of the great gardens of Australia. Although few of these ladies are militarily as active as Cyrus — some seem quite as politically active — I am assured that hard exercise in the garden before meals is as much part of their lives as it was of Cyrus'. This is just one example of a 2,400-year-old garden tradition which we have inherited in Australia.

In the pantheon of Australian heritage historic gardens have until very recently held a very lowly place. To the nature conservationist the historic garden, with its strong European influences, has perhaps seemed like the historical aberration of the early settler struggling to come to terms with a strange environment; to the traditional historian the garden has been another of those disregarded artifacts, and a somewhat strange and shapeless one to boot; to the architectural historian it has often been no more than an appendage to the historic building. And yet the history of gardens is as long as the history of civilised man and as fascinating as any other part of his history. In this introductory lecture I therefore want to speak briefly about this history and of its significance and relevance to Australia.

Gardens combine something of nature, natural philosophy, sensual pleasure, contemplation, utility, and transition. The earliest gardens illustrate nearly all these characteristics, developing out of the sacred grove, farm garden, oasis, and pleasure garden. Separate garden traditions seem to have developed in ancient Egypt, Mesopotamia, Persia, Greece, India and China, to mention some only of the more striking. Their influences are often so intertwined that it is difficult to disentangle the separate strands and trace them clearly. Nevertheless, each tradition has its own definable characteristics.

Amongst the earliest representations of a garden is a carving from the tomb of Aknaton of the 18th dynasty, approximately 1400 BC. Christopher Thacker describes it as an interesting contrast of "plants and trees growing thickly and without absolute order within an enclosure of the strictest symmetry where the outside walls are matched by the square shape of the pool in the centre". He notes that this formality is a continuing theme in the cloisters of the Middle Ages and in the gardens of Italy and France.

The Persian garden, the Pairidaeza, from which the word paradise is derived, was an enclosure of water, of rich plants and flowers, and of shade and coolness — an oasis in a harsh and arid environment.

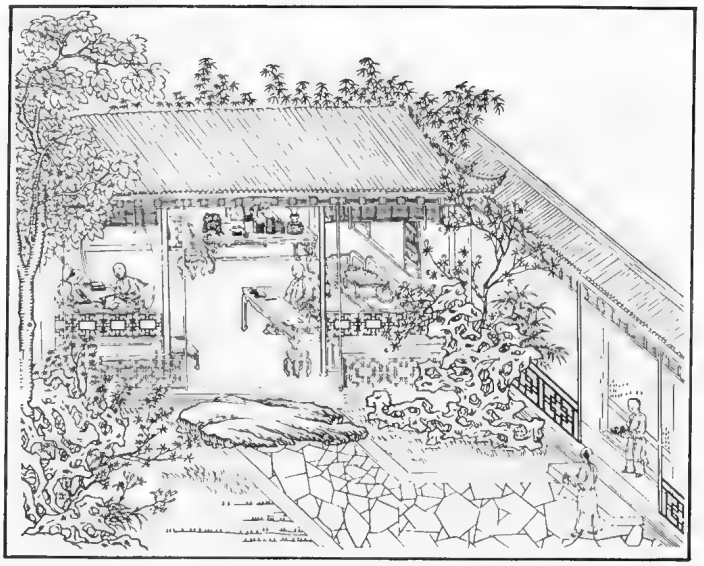
From the time of the Sasanids (AD 224) onwards it was common to divide hunting grounds and gardens into four sections, originally perhaps representative of the four sacred elements, water, fire, wind and soil. The mansion or pavilion was sited in the centre. In time these divisions became more ornamental. Sylvia Crowe and Sheila Haywood describe the paradise garden as "an idealised form of the pattern of irrigation in which water is shown symbolically and physically as the source of life. In its primitive form water channels, representing the four givers of life, cross in the centre of the garden dividing the rectangular area into four quarters. These water courses are raised above the level of the surrounding ground, as they must be to serve the purpose of irrigation; on each side of the channels and irrigated by their water are straight lines of trees, while the quarters may also be filled with trees and flowers. Sometimes the trees extend each side of the garden to form a park or woodland. The whole is surrounded by a wall to keep out the surrounding desert with its dust-laden winds and to give privacy and protection". It was this Persian tradition that was borrowed and adapted by Islam and then carried into India, Turkey, North Africa, Southern Spain, and from there to the Americas, The garden had more than a casual place in

Islamic culture. Descriptions of the heavenly paradise in Koran draw heavily on the earthly paradise of the Persian tradition.

The earliest garden information from India comes from the Harappa civilisation of around 2,500 to 2,000 BC. Trees were highly valued and had religious symbolism. By the period 1,200 to 1,000 BC there was some development in irrigation systems, parks and gardens. In 270 BC King Ashoka developed gardens all over his kingdom. He issued Rock Edicts which set out instructions for the location and composition of parks. "Each park was to have water pools, creepers, arbours, and shaded walks. The design was informal; the emphasis was on shade and cooling effects of water; trees and creepers were given preference for their fragrance and fruits". There is unfortunately little physical evidence of these periods left to-day. The greatest Indian gardens now known to us were developed much later by the Mughuls, Islamic conquerors who brought with them strong Persian influences. Crowe and Hayward say of these gardens, "The gardens created by the Mughul dynasty undoubtedly rank as one of the great landscape traditions of the world. Their characteristics are strong and their sense of design impeccable. Water is the connecting theme running throughout, from the source of their inspiration in Persia to the final perfection of the Taj Mahal. Not only the basic form of the design, but every detail is related to the essential life stream of irrigation and to the delight which only water can give . . . the Mughuls could claim that they understood the very roots of garden design. They combined strength of composition with a feeling for the site and created their garden for the pleasure of living in whatever place and climate they found themselves. They knew how to make the best use of restricted space when necessary, yet could leap the boundaries as effectively as William Kent when opportunity offered. (There is in fact a most skilfully contrived ha-ha in the garden Achabal.) Their choice of material and workmanship was superb. They understood their native flora, creating gardens which were a reflection of both their way of life and the conditions of their country". All of these Islamic gardens are variations of geometric designs of Italian Renaissance gardens such as the Villa Lante or the gardens of Le Notre in France.

The Chinese garden has a very different spirit. It is a reflection of nature and a place for reflection. It is ordered but its order is not immediately obvious. It is informal in design and yet the choice and arrangment of rocks, plants and trees are both formal and symbolic. Stone and rocks are selected and placed with infinite care. Flowers and trees have symbolic values; the bamboo, hardiness and resiliance; the pine, age, silence and solitude. "When one sits in a garden with peach trees, flowers and willows without a single pine in sight, it is like sitting among children and women without any venerable man in the vicinity".

Garden history in China has an unbroken tradition reaching back thousands of years. There are references to terraces and ponds in the *Book of Songs*. The Emperor Ch'in Shih Huang Ti (221 to 210 BC), the first unifier of the Empire, and Han Wu Ti (140 to 87 BC) built fabulous palaces with great pleasure grounds. From this time on there are continuous references to pleasure grounds which mention "grottoes", "mountains", "winding paths", "watercourses", "tall trees", "creeping plants", and "bamboo groves". The descriptions suggest that the main compositional elements, as in Chinese landscape painting, were mountains and water (*shan shuei*).



WOODCUT FROM THE HUNG HSUEH YIN YUAN T'U CHI BY LIN CH'ING.

The most famous early western descriptions of Chinese garden parks are those of Marco Polo. "The most beautiful and splendid (palace) in the world, a space of some ten miles in circumference with lofty battlemented walls and divided into three parts." The central part was occupied by the buildings, pavilions, columns, courts and cloisters. "The other two-thirds of the enclosure were laid out in lakes filled with fish and groves and exquisite gardens planted with every conceivable variety of fruit trees and stocked with all sorts of animals." Extravagance and preoccupation with their gardens seem to have been the downfall of many a Chinese Emperor — and who would blame them for that?

The Chinese garden was, however, not just a place of imperial extravagance and pleasure. It was also an intimate personal retreat, a place for peace and meditation. Many paintings from the tenth and eleventh centuries onwards depict pavilions and villas in garden landscape settings. Not only is there the closest spiritual and practical connection between Chinese landscape painting and gardening; the four arts of poetry, calligraphy, landscape painting, and gardening were all seen to be intimately related. Po Chui-I (AD 772 to 846), one of the greatest T'ang poets, widely translated by Arthur Waley, was a devoted garden lover and makes many references to his and other gardens in his poetry. Ssu-ma-Kuang (AD 1019 to 1086), the noted historian, left famous prose and verse descriptions of his own garden. In *The Story of the Stone (The Dream of the Red Chamber)*, China's greatest novel, there are fine poetic garden descriptions.

The famous Chinese treatise on gardens, the Yuen Yeh (around 1600) contains detailed instructions for the planning of gardens, yet its final emphasis is on *chi yun*, the breath and pulse of nature. "A small stone may evoke many feelings. The shadow from the dry leaves of the banana tree is beautifully outlined on the paper of the window. The roots of the pine force their way through the crevices of the hollow stones. Roll up the bamboo blind, let the swallows fly in with the wind. The petals of the flowers hover like snow flakes. The leaves of the willow are as supple as silk."

The earliest garden ideas seem to have reached Japan from Korea, but it was not until the Nara period (AD 646 to 794) that gardening became a refined art. At that time there was active contact with China and many aspects of Chinese culture became well known in Japan. The first great imperial garden was built at Nara around AD 612, the result of a visit of a Japanese envoy, Ono no Imoko, to China. He was much impressed with the magnificent imperial park being built at that time in China.

The Japanese garden sought to reproduce the natural scenery of coast and countryside, but according to determined rules.

The Way of Gardening, written in the Heian period around 1060, laid down design principles which should be followed in the strictest detail. The rules ensured not only artistic but also propitious arrangements in the garden.

The arrival of Zen Buddhism, also from China, brought a new approach to garden design. The Zen Buddhists, great garden makers as well as religious and cultural teachers, designed gardens in which to reflect and meditate. One of the earliest is the Moss Temple, or Saiho-ji Garden. Influenced by great Zen artists such as Sesshu, form and materials were condensed to achieve a symbolic oneness: complexity in simplicity and simplicity in complexity. The ultimate expression of the Zen Buddhist garden was a dry garden, designed with a very few simple elements, rocks, moss and raked sand. The most famous, Ryoan-ji, is well known throughout the world.



MAWALLOK IN VICTORIA

The introduction of the tea ceremony around 1600 led to another form of contemplative garden which followed the Zen tradition. Its elements were rustic simplicity, restrained colours, natural wood, and weathered stones. Many of the adjuncts of the tea ceremony, water basins and stone lanterns, became typical ornaments of all types of gardens in Japan. Gradually all these ideas began to be copied in small gardens.

Finally, in the Meiji period when Japan was opened to the influence of the West, an English landscape style was copied at the Shinjuku Gyo-en garden in Tokyo. This was the wheel turning full circle, since Chinese gardens had had a potent influence on the development of English landscaping. Sir William Temple, writing in 1685, contrasted the current European liking for symmetry and straight lines with the Chinese scorn for this way of planting. It was an influential text.

This has not been an attempt to give you a grossly abbreviated garden history. I have made little or no mention of English gardens or of Italian or French formal gardens, or of other garden traditions. What I have attempted to do is to emphasise the grandeur and longevity of garden history. This history has taken many different forms and adopted the symbolism and iconography of many different cultures. Although Australian gardens draw their inspiration mainly from English traditions, different garden traditions have been very much intertwined, and ideas which are found in Australia can be traced back to many different countries.

How have Australian gardens developed, and why have they developed as they have? These are fascinating questions. Howard Tanner and Richard Stringer's work on the exhibition "The Art of Gardening in Colonial Australia" was the first serious attempt to assemble the evidence. The exhibition and its catalogue are delightful commentaries on the adjustment of European eyes and sensibilities to the Australian environment.

Mawallok, designed by William Guilfoyle, is an excellent example. The ha-ha, "that quite exceptional technical advance in the craft of gardening", which epitomised the great English tradition of Kent and Capability Brown and Humphrey Repton, was not unknown in nineteenth century Australia, as Howard Tanner has shown. Guilfoyle was certainly aware of it. Guilfoyle uses English landscape techniques for the illusion of space and uses them brilliantly, but at Mawallok, as elsewhere, his original garden plan does not seek to extend the garden into the countryside. The garden is substantially designed as an enclosed entity in itself. There is no sign, for example, of a ha-ha in his original plan. The building of the ha-ha, the removal of the Guilfoyle foreground planting, the artificial lake, the organisation of the magnificent sweep of view stepping down over the front garden, the golf course, the lake, and out over the paddocks to the background hills seem to have been wonderfully felicitous later extensions. It was, I suggest, the perception of the landscape outside the garden which was the initial barrier. Our changing perceptions of natural landscape and

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the beginning of the conscious use of native plants (other than as "exotic" specimens) make fascinating material for research.

We should therefore appreciate our gardens not only for the great works of art that many of them are, not only as examples of changing attitudes to garden design, and not only for their many botanic features. They also constitute fascinating physical evidence of the evolving attitudes of our forefathers towards the climate, geology, fauna, and flora of the land and their own place in it. If we only knew how to interpret them, our gardens can speak as eloquently to us as a Chinese garden can speak of the Tao, or an Islamic garden of the Koran.

What should we be doing in Australia ? We first urgently need to know more about our gardens. The Australian Heritage Commission has sponsored an active research programme in all States. The Victorian element of that survey which Peter Watts carried out has been funded by the Victorian Garden State Committee. This work needs to be redoubled and every effort made to research and document thoroughly all the gardens as they are identified. Only then will it be possible to compare and assess them properly.

We also need to think more about how we should be maintaining our gardens and what help (tax relief, for instance) should be available for the private owners of listed historic gardens. We need to single out a few great public gardens for "restoration". I use the word in inverted commas because a garden cannot be restored in the way an historic building can. Nevertheless, it is possible to bring a garden back close to its original form. For some major gardens into which all sorts of extraneous elements have crept, this would be valuable. We also need examples of original gardens, not just gardens which have been constantly modified, however beautiful the modifications. This is a most delicate and difficult area. Garden conservation and restoration, as much as historic building conservation and restoration, needs to be carried out according to well defined principles. One of the tasks of the Australian Garden History Society ought to be examine the ICOMOS charter, a set of principles devised for the conservation of historic places, to adopt it as it is or to propose modifications to it suitable for garden conservation. One basic rule in the ICOMOS charter which should apply to garden restoration is that all work should be thoroughly documented.

We also need more scholarly research, especially work which is written and published. That is difficult because many of the people like Peter Watts who should be doing this work are playing vital roles in other programmes. It is especially pleasing to see how quickly concentrated research activity can raise the general base line of information.

More emphasis on our historic gardens should also be an encouragement both for present and future. By understanding the gardens of early Australia better we should be helping to develop a more relevant and appropriate landscape architecture for Australia to-day. In Australia we should also pay attention to some of the other garden traditions I have described, particularly those that have been developed in climates similar to our own. Edna Walling wrote, "For sheer restfulness Spanish gardens with their sheltered cloisters, sombre evergreens, paved courtyards, refreshing water features . . . seem much superior, much more serviceable than Australian gardens."

Rene Pechere, one-time President of the Joint Historic Garden Committee of ICOMOS, the International Council for Monuments and Sites, and IFLA, International Federation of Landscape Architects, after a visit to Zaire said that he was struck by the inappropriateness of gardens designed with large green lawns in the English landscape tradition. "I hope", he added, "that Africa takes better account of the existence of (Islamic) gardens, so much better adapted to their climate, than the gardens, however seductive, of the British Isles".

I would like to end this paper as I began with reference to an ancient garden tradition of relevance to Australia. There is a garden in China called the Garden of the Unsuccessful Politician. Wang Chin Tsz, who began the garden, wrote of it, "I have built this garden as a memorial to my failure in politics". It would be a glorious continuation of this tradition if each of our many failed politicians would agree to retire and build a great garden to commemorate his failures. What a contribution that would make to the National Estate.

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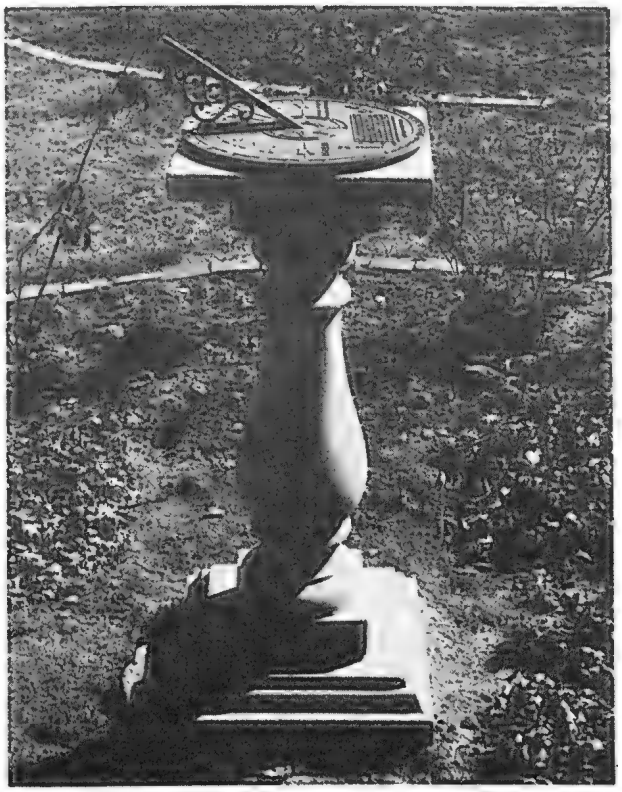
Note

At the time at which this paper was presented, David Yencken was Chairman of the Australian Heritage Commission. He is now with the Victorian Ministry for Planning and Environment.

Copies of the Proceedings of the First Garden History Conference are still available from the National Trust of Australia (Victoria), Tasma Terrace, Parliament Place, Melbourne 3002, price $5.00 (including postage).

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The Tradescant Trust and the Church of St.Mary-at-Lambeth

by Diana Pockley

An account of my two visits to St. Mary-at-Lambeth may be of interest after the inspiring lecture given earlier this year by Lady Salisbury, President of The Tradescant Trust.

When in London, I went to the two summer shows of the Royal Horticultural Society during the second week of June and later in August, and found that it was only a short walk along Horseferry Road, behind the New Hall off Vincent Square, over Lambeth Bridge and so to St. Mary-at-Lambeth on the other side of the Thames. As one turns into the churchyard, sheltered by trees, the shattering noise of the maelstrom of traffic roaring around three sides of the church recedes and once inside it hardly exists. A large bowl of flowers in the porch, a froth of Queen Anne's Lace on my first visit and mixed garden flowers the second time, strikes the welcoming note that this place is all about flowers and gardens.

The interior of the church has been well arranged for its new purpose. The west end is for selling the well chosen gifts and cards, all relating to the Tradescants and flowers. The main body of the church and the south transept are given up to the current exhibition, and the north transept has tables and chairs for coffee. On the white walls hang an assortment of gardening implements. Instead of an altar, a huge coloured photograph of a rose arbour takes its place at the far end of the chancel. Past the coffee stall on the left is a notice, "To The Garden", and one goes out through the erstwhile vestry into the most enchanting walled garden imaginable.

Although the unceasing traffic exists beyond the railings on one side, one hears instead a thrush singing in the trees and even the hum of bees busy among the flowers. A perfect oasis. The handsome tomb of the Tradescants, father and son, and that of Admiral Bligh, dominate the layout, but there



is also an intricate knot garden designed by Lady Salisbury, edged with clipped box. There is a sweet briar hedge around a stone bench and every spare space in the garden has been planted with the flowers and shrubs known to have been brought to England by the Tradescants, and now growing happily here three centuries later. A charming wall fountain, given by the Friends of the Trust, provides water for the birds, and there are seats on which to sit and enjoy the prospect of this very special garden.

What a brilliant project this is! To rescue an ancient and crumbling church from demolition and to conceive the idea of a Museum of Gardening. I had a long talk with the presiding genius and instigator of the scheme, Rosemary Nicholson, and I can now understand how her tremendous enthusiasm has the total support of all the voluntary helpers. Everyone is dedicated to his or her job, whether it is working in the garden where everything, both plants and labour, has been donated, or working in the church — or should I say Museum; they are all determined to make a great success of The Tradescant Trust. Mrs Nicholson talked of possible plans for a Bicentennial Exhibition based on the Bligh connection as well as that of the Tradescants, of whom we should often think as we grow their plants here in Australia, plants which they brought back from foreign lands to 17th century England, bravely sailing off in the little cockleshell boats of the time.

There is a carving of John Tradescant the Elder on a newel post at Hatfield. Here is a self confident man, stepping out with his hat aslant on his head, a rake in one hand and a basket containing a pineapple over his arm. It is said that he introduced pineapples to Charles I. I like to think of this man. known as the Father of English Gardening, smiling down benignly from his heavenly garden on to the present scene at St. Mary-at-Lambeth, once his parish church and where he is buried, now the first Garden Museum in the world.

Editor's note

It seems appropriate to conclude this article by Diana Pockley with the postscript to Newsletter No 24 of The Tradescant Trust. Written by Rosemary Nicholson, it says "When the idea of the Museum of Garden History first took shape, we envisaged it as ultimately linking every country together in the world-wide love of, and interest in, gardens and gardening. It is a great encouragement that, within so short a time, this hope is beginning to materialise. The Museum is yet to be established within a completed and restored building, but already Friends of the Trust are working on its behalf on the other side of the world, sharing with the dedicated volunteers of the Trust the vision that is the spur to our endeavours."

We hope that many Australians will join us in this world-wide project, by becoming a Friend of The Tradescant Trust. The minimum annual subscription is $6.00, and this may be remitted to **The Australian Garden Journal, PO Box 588, Bowral, NSW 2576**

Garden Tools — how do we use them?

by Norman Allen

In addressing this subject, I wish to deal primarily with those people who are finding some physical stress when gardening. I feel that the garden has developed an image as being the place where you "burn off kilojoules" and that it is hard work. For those of us involved in horticultural therapy, this is a major issue we have to tackle in bringing horticulture to all.

Let us consider some of our traditions that are no longer helpful. It is probably true to say that our forefathers, both men and women, were more accustomed to manual labour than we are as a society to-day, yet we still use the same size tools that demand the same amount of physical stress as our grandparents used, with the result that we have our increasing back problems and other forms of physical stress.

We are amused when we see a picture of an African woman carrying a basket of goods on her head, or when we see a Chinese coolie carrying two buckets of water suspended from a stick, resting across his shoulders. Let me suggest that was the way God meant us to use our backs, whilst we clever people in our highly developed western society insist on using our backs like "mobile cranes" and carry buckets of water one at a time.

There are two old sayings in this country, "You will bust your guts" and "You will break your back". The reason is, of course, that these are your weak points. If you are lifting something heavy, nobody will ever say to you "you will break your arms" or "you will break your legs". In other words let us use our arms and legs.

One of the most basic principles in physical stress is the principle of levers. That simple principle, developed by Archimedes, is so basic to almost everything we do or use that we fail to recognize it, whether it is our knives and forks, the tap knob on the shower, or the steering wheel on our car. It seems to me that even our education system is neglecting its importance. Let's think about it.

In diagram 1 we have the basic principle applied.

In diagram 2 we have halved the load, and halved the effort.

In diagram 3 we have lengthened the lever and lowered the physical stress still further.

In working with physically disabled people I find I can remedy 80% of the problems that they encounter by using a smaller blade or a longer handle.

If you want to make it easier, alter the leverage.

Most of our tool handles are too short, and you have to bend your back to use them. This is another reason for lengthening the handle (lever), so you can use it with your back straight. Another point to consider is the fact that people are all different heights, and handles are mostly a standard

length. I suggest that if you have an option, buy the longest handle; if you don't need it all cut it off — remember that you can't add a piece on satisfactorily.

There are many bad habits and many bad tools being used in our gardens.

Garden forks:

I use a ladies fork (it is about half the size of the one my mother still uses). It digs deep enough, it penetrates more easily, and is much lighter to use in every way. Unfortunately, the handles on garden forks are short. We seem to use long-handled shovels and short-handled forks and I don't know why. Lengthening a garden fork handle is not easy, however I did it and I am pleased with the result. Actually, I have since been given a prototype manufactured by Boral Cyclone and it is an excellent tool; however I have been told that they are not going to manufacture it in the foreseeable future.

Rakes:

If it is a bit big cut a couple of prongs off each side. Your handle may need lengthening, particularly if you are tall. However the biggest problem with rakes is usually the way we use them. We tend to use an action which places most of the effort on our backs. Try standing side on to the rake, use the pendulum of your arms and move your feet. Hold your back straight and use your arms and legs. If you have back strain, and want to change long term habits it is a good "gimmick" to work side on to your work, where this is practical, because we are less likely to bend our backs sideways than we are if we face our work.

Shovels:

These are usually too big for the amount of dirt we shift in our gardens. There is a small shovel which is marketed as an Auto or Campers shovel with a very short handle. Try putting a long handle onto it, and I am sure that you will be surprised how much dirt it will shift whilst at the same time you will be halving the load and halving the effort. There is another way of using a shovel which relieves a lot of back strain. It is rather difficult to explain and I have trouble in instructing it; however many people have benefited from it.

Dutch Hoes and Cultivators:

Use small ones with long handles, use your arms and legs.

Wheelbarrows:

We seem to believe emphatically that a wheelbarrow must have one wheel. However if you have the slightest disability



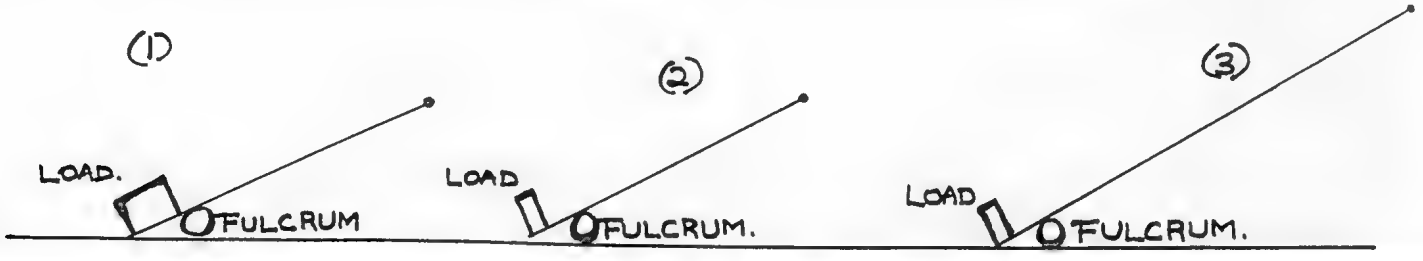
in balance or co-ordination one wheeled barrows become monstrosities. I find the two wheeled Daytek Home Handy a delight to use in every way.

For people with the use of only one arm, I am attaching garden tools to forearm crutches. The garden fork is working very satisfactorily. I need to do some more experimentation to reach anywhere near an optimum performance. However I believe that the principle of using a forearm crutch is sound, and I am using a readily available modification. Even broken crutches can be used.

For people in wheelchairs, I have many raised beds, and I have just started to tackle the problems of working at ground level from a wheelchair. I have attached the Daytek Home Handy to the wheelchair for transportation of tools and plants, and have put extended handles on the small hand tools we normally use.

In conclusion, I believe that while we insist on buying the tools our grandparents used, we make it very difficult for our manufacturers in Australia to produce modified tools for the market. We are a vast continent with a small population and this means that any modified tool has a small market with high distribution costs. It seems to me that we will need to rely to some extent upon the imported tools to get the range of tools that we need to cover the whole range of disabilities that are providing a challenge.

(Note: this article is reproduced with the permission of the Horticultural Therapy Association of Victoria).



Topiary — an ancient garden art form revived

by Ann Scott Wilkes

The art and skills of shaping trees take many forms, the most basic being the pruning of such as fruit trees, to ensure their health and continued productivity, and of general garden shrubs and trees, to keep them in good shape so that they fit into the landscape in true proportions.

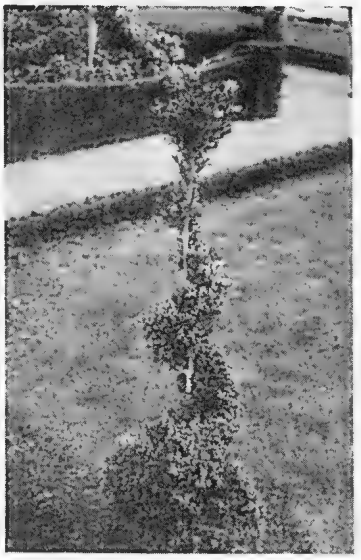
Topiary has great fascination; I see it as a revival of elegance in varying settings, beautiful accents for entrances, charming additions to terraces and balconies, dramatic emphasis to stone steps or walls. A beautiful example of topiary can be just as vital to the small garden, to the large garden, to an apartment or to a commercial setting. It can add classic form to a rambling garden and it can bring simple symmetry into unorganised garden areas. I often think that a pair of topiary plants either side of a front door adds a special welcome; they give many areas that "final touch".

Topiary is an old garden art form that enjoyed great popularity in Tudor times in Great Britain and in Europe. Plants, usually hedging material, were cut into geometric shapes such as cubes, spheres and pyramids, or shaped like birds or animals. In the classic school of garden design, topiary belongs to the Italian Renaissance garden, where human interference with nature is abundantly and charmingly obvious. There are many exquisite examples of topiary in the formal gardens of many great English homes, including Hampton Court, as there are also in France, Germany, Italy and Spain. One major difference between those times and the present is, of course, the cost of labour, so vast hedges adorned with sculptured plant animals, etc., are not for the average gardener. Topiary is still time consuming and therefore expensive to the buyer.

Some of the subjects used, such as *Laurus nobilis*, the Bay Tree, *Buxus* varieties, and *Ficus*, may be fifteen years old before they are suitable as mature pot specimens. Bay Trees are particularly slow to form a good head and a thick trunk; this also applies to *Ficus* varieties, *Buxus, Camellia sasanqua, Camellia japonica, Podocarpus* and certain species of conifers.



STANDARD FICUS



SPIRAL BUXUS

Apart from what I term "regular" shapes, of balled heads and standards, my partner and I work on double balls ('Poodle cut'), three-tiered shapes, spirals, low balls and conical shapes. There is also a need for miniature standards and tiny balls suitable for brief indoor use as table decorations.

The plants used to-day are in many instances the same as were used in the 16th century - *Buxus, Cupressus, Thuja, Hedera, Ficus, Camellia*, to name a few, and the shapes are traditional, the most popular being the single balled heads or standards of varying heights. Flowering plants such as Oleander, *Trachelospermum, Raphiolepsis, Lantana* and Marguerites provide colour for sunny positions.

It is important that the purchaser understands their treatment and suitability for where they are to be displayed. It is also of paramount importance that they are planted in elegant containers, such as Versailles tubs, terracotta or sandstone pots, or, if not, planted into the open ground. Much time, effort and patience goes into growing topiary and it is preferable to have knowledge of the situation into which they will be placed — sun, shade, and scale proportions.

For my partner, Richard Haigh, and I there is great satisfaction and pleasure in being involved in the revival of this ancient form of horticulture, so that it can be enjoyed as part of any home or commercial setting. It complements architecture and is visually a dramatic accent to any garden.



LADEW - THE CROQUET COURT (photo: Ladew Gardens)

The Australian Garden Journal

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DESIGN

The Ladew Topiary Gardens, Maryland, U.S.A.

Harvey Smith Ladew, born in 1886 into a fashionable New York Society, was a man who loved life, a man of great originality, vision and wit. "Never be under the weather", he once said to a friend, "there are so many ôther places to go".

After World War I, in which he served as an Army Liaison Officer, he retired from the family leather business, intending to resume work when he was 50. "There was so much to do, to see," he said, "I thought I'd just reverse life's pattern — play, then work". Over the next ten years he travelled to many parts of the world; he went on a natural history expedition to South America and crossed the Arabian desert with a caravan of Bedouins. But finally his love of fox-hunting — he once set an international record by riding to hounds on both sides of the Atlantic in 72 hours — led him to Maryland.

The house he bought there, a modest clapboard farmhouse, without plumbing or electricity, was a far cry from the fine luxurious house on Long Island in which he had been brought up. Instead of the series of greenhouses — one for white grapes, one for black grapes, and others for camellias, roses and carnations, the only trace of flowers in his new garden was a half-dead lilac bush.

Over the next 47 years Harvey Ladew transformed both house and garden, the latter becoming one of the outstanding gardens in the United States, and possibly the most outstanding topiary garden in the world. He decided to do all the garden planning himself, without professional assistance. "I made the mistakes", he said "but they taught me the little I know about gardening."

During his many visits to England he had become enchanted with the art of topiary, and he resolved to turn part of the 22 acre garden into a topiary garden — a decision which in 1971 earned him the Distinguished Service Medal of the Garden Club of America.

He designed and sometimes made the wire frames for his



A TOPIARY HORSE AND RIDER JUMP A GATE IN PURSUIT OF THE TOPIARY HOUNDS AT LADEW TOPIARY GARDENS, OUTSIDE OF BALTIMORE, MD. ANOTHER HORSE AND RIDER, NOT YET GROWN TO COMPLETE FORM, FOLLOW ALONG. THE FOX AND OTHER HOUNDS ARE AHEAD OF THE PACK ACROSS THE LAWN TO THE LEFT.



THE YELLOW GARDEN (photo: Duane Suter)

topiary pieces, and he was forever trimming and shaping. He liked to grow, prune and shape figures out of hemlock, yew, privet and box, but Japanese Yew was his favourite, for it grew, so he said, between 6 and 12 inches a year.

In addition to his topiary figures he laid out and planted no less than 15 different theme gardens. In 1965 he opened the gardens to the public; it was his wish that people who lived in cities and surrounding areas should be able to enjoy them. But none of the local governments had sufficient funds to maintain them, so he established a non-profit organization to be called the Ladew Topiary Gardens Foundation. Eleven years later, in 1976, Harvey Smith Ladew died at the age of 89, but the gardens continue as his memorial, still managed by the Foundation he created.

To-day, the Ladew Gardens are listed on the National Register of Historic Places. The house, with its collection of antiques and its unusual decor — Harvey Ladew could never resist a touch of fantasy — is a major attraction, but the topiary and flower gardens are what most people come to see.

Perhaps the most famous topiary work at Ladew is a horse and rider jumping a fence in pursuit of a pack of hounds, which in turn is chasing a topiary fox. By the gardener's cottage at the entrance to the property is a 25 feet high four-tiered topiary topped with the figure of a rooster. Other topiary works include a sea-horse, a unicorn, a butterfly, two lyre birds, a top hat, Churchill's "V for Victory" sign and a fish.







above right:
THE IRIS GARDEN IN SPRING

below right:
THE SEA HORSE IN THE SCULPTURE GARDEN

(photos: M.H. Whitman)



TRIMMING THE WHIMSICAL TOPIARY FIGURES IN THE SCULPTURE GARDEN AT LADEW MUST BE DONE SEVERAL TIMES A YEAR TO MAINTAIN THEIR SHAPES.

There is, however, much to see at Ladew apart from these topiary fantasies. Leaving the Visitors Centre one crosses the drive to the Wild Garden; on the left of the walk is the Silverbell Tree, *Halesia carolina*): in the Wild Garden are ferns and native wildflowers, like *Phlox divaricata*, Jack-in-the-Pulpit, bloodroot, Virginia bluebells and May Apples.

Next is the Victorian Garden, with ornate concrete furniture and a large cast-iron fountain; this is mainly a spring garden with rhododendrons, azaleas and a variety of bulbous flowers, in shades of blue and lavender.

The Berry Garden is designed for birds, with *Cotoneaster divaricatus, Taxus, Skimmia, Viburnum, Malus, Pyracantha* and *Ilex* species.

This leads to the Croquet Court, with salmon coloured roses, blue *Tradescantia* and Siberian Iris. The Pink Garden is planted with pink azaleas, *Astilbe, Weigela*, crab apples and dogwoods, and *Wistaria*. Next is the Rose Garden, with 350 rose bushes underplanted with pansies and surrounded by a circular brick wall on which fruit trees are espaliered.

Following the Rose Garden is the Garden of Eden, with a Belgian fence of espaliered fruit trees. Then the Keyhole Garden, in the centre of which is *Prunus cerasifera*; around the borders is the dwarf *Berberis thunbergii* "Atropurpurea" and red rhododendrons.

The original plan for the Water Lily Garden had to be modified since the area became too shady; it is now planted with a collection of rare *Hosta* species, *Lamium, Vinca, Pachysandra, Liriope, Sarococca* and *Alchemilla.*

In the White Garden white tulips and narcissi flower in spring, followed by *Cimicifuga, Nicotiana*, and lily-of-the-valley. There are also white lilacs, dogwoods, *Stewartia*, viburnums and mock orange.

After the White Garden comes the Yellow Garden, planted with yellow iris, Exbury azaleas, *Kerria japonica, Laburnum x watereri*, golden foliaged forms of *Thuja*, yew and privet. The stream that runs through this garden is bordered with buttercup ivy, yellow violas, lemon thyme and daylilies.

We leave the Yellow Garden through the Laburnum Tunnel, which brings us to the furthest point of the garden. Turning right, we pass the Temple of Venus, then right again to the Tivoli Teahouse. The facade of this building was originally the ticket booth of the Tivoli Theatre in London. The large border here features spring bulbs, a large selection of paeonies, spiraea, viburnums and lilacs. A path leads to a quiet, secluded area in which benches are set beside a little pool with a fountain.

Next is the Sculpture Garden, with its topiaries and beds full of colourful annuals and perennials. Leaving the Sculpture Garden we come to the Great Bowl, which extends over several acres. The large oval pool in the centre was Mr Ladew's swimming pool; the tall topiary hedge backing this part of the garden is of Canadian Hemlock, *Tsuga canadensis*, while one side of the Great Bowl is bordered by a yew hedge on the top of which twelve topiary swans swim in topiary waves. The bowl is now used for concerts, ballets and drama events, as well as for weddings and other social functions.

Behind the yew hedge with the swans atop is the Iris Garden, which boasts a topiary Chinese junk and a Buddha, both in clipped yew. There are bearded, spuria, Siberian and Japanese iris. A topiary giraffe is half hidden in the trees.

The Terrace Garden consists of three terraces with Canadian Hemlock hedges scuptured into obelisks, garlands and windows, which give views over the surrounding countryside. There are also topiary French hens sitting on nests.

The Portico Garden is located behind the house and is surrounded by camellias, *Pieris japonica*, azaleas, weeping cherries, wistaria, crepe myrtle, clematis, the climbing hydrangea (*H. anomala subspp. petiolaris*), and roses are trained up the columns of the portico.

Other features at Ladew include the Herb Garden, planted with an unusually large collection of annual and perennial herbs; the Meadow Garden, which is the only garden not planted by Mr Ladew and which contains some 30 different kinds of American wildflowers, including the State flower



THE SCULPTURE GARDEN IN AUTUMN (photo: Ladew Gardens)

of Virginia (Black-eyed Susan), Rocky Mountains Penstemon, California Poppy, Blue-eyed Grass and Scarlet Larkspur.

There is now a full-time gardening staff of four who work with part-time helpers and volunteers. Outside professional services provide some lawn maintenance and tree work. Gardens are watered with soaker hoses and sometimes with overhead sprinklers. Many of the flowering plants are raised in the small greenhouse on the property. The gardens are mulched with hardwood bark.

Although Ladew's garden committee is constantly introducing new varieties that may be easier to maintain, every effort is made to follow the original ideas of Harvey Ladew, a man who, wherever he went, created beauty, comfort, entertainment, friendship, ease and elegance.

Notes

Ladew Topiary Gardens are just one of many fine gardens to be visited during **The Australian Garden Journal** Tour of eastern United States gardens in June 1986. It is situated on the Jarretsville Pike at Monkton, about 20 miles north of Baltimore.

This article has been prepared from material supplied by M. Hamilton Whitman, Director of Public Relations for the Ladew Topiary Gardens Foundation, to whom the publishers of this Journal wish to express their thanks.

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On Watering

by Suzanne Price

Water is one of our most valuable resources, and with the world's population increasing as it is, the time has come for people to learn to conserve this resource as they are learning to conserve others. Millions of litres of water could be saved annually if it was not poured unnecessarily onto gardens, especially onto front lawns in order to keep them green.

The watering habit in this country has its origins, as so many of our habits have, in the early settlers' attempts to create an English environment around their homes. Lawn seed brought out from England was sown and it germinated, but the settlers soon discovered that the only way to keep it green throughout the summer was to apply large quantities of water. The same applied with the traditional "summer bedding" plants. These flourished and flowered well but wilted daily unless watered. As water storages were constructed and piped water became available, so began the habit of nightly sprinkling which has continued until this day. It is still the lawn and the annuals which benefit from this activity; nothing else in the garden does, with the exception of the vegetables in which case the water is being used for food.

As this type of watering is detrimental to trees, shrubs, bulbs, ground covers and most perennials, we must look hard at our lawns and beds of annuals. Are they really necessary? Could that splendid summer display be achieved by using another type of plant? The answer to this is yes. There are summer-flowering forms of all the above mentioned groups, and many of them, particularly bulbs, will actually flower better if water is withheld. (It is also far less work to achieve your summer effect without annuals!)

Do we need all that lawn? The water that pours down countless gutters daily from late spring until mid-autumn could be saved if we could bring ourselves to dig up that lawn and replace it with a well planned, low maintenance garden. Even in its early years this type of garden will require much less water than a well maintained lawn.

If you are in the south-east of Australia it is possible that your garden as a whole may be more resistant to summer drought if the trees in it are deciduous exotics rather than the types of native trees which are generally available in nurseries. I say this because the latter are usually trees from drier areas, and have evolved in such a way that they absorb every drop of moisture when it is available, leaving the soil dry as dust again. In a garden situation this causes all other plants in the vicinity, including lawn, to suffer.

Many of the deciduous trees which are readily available come from those areas of Europe, North America and Asia where the climate is more similar to ours. They appreciate spring rain, but don't expect it in summer. They mulch their own root systems which protects the surface feeding roots from frost in winter, feeds the tree as the leaves decompose and lasts long enough to keep the root system cool and moist during the summer.

As spring rains cease and the weather becomes hotter, deciduous trees slow down their growth while their new wood ripens and hardens so as to be less susceptible to frost. They conserve moisture at this stage and appear to settle down to wait until they can show off in a blaze of autumn colour, then drop their leaves to replenish their life-giving mulch. Other plants in the vicinty of these trees are bound to benefit.

On a hot day in summer if you feel the soil under the mulch of a deciduous tree, and the soil under a dry-area native, even if it is mulched, you will notice the difference. If more natives of south-eastern Australia were available, they would be more suitable here. Tasmania has some wonderful trees and shrubs which would be good for Melbourne gardens if evergreens were required.

Thus water is more important to your garden in spring than it is in summer. As well as those deciduous trees mentioned, most other plants grow vigorously while spring rains last, and slow down their growth as summer progresses. They can even stop growing completely during a prolonged dry spell to conserve their valuable moisture, then sprout again after rain. Unnecessary watering during dry weather forces tender new growth which has to contend with the extreme heat of the sun, and either burns or droops and thus requires more water. It can become a vicious circle, broken only by the gardener's strength of will.

It is a sad fact that the burnt or drooping plants often seen in gardens in summer are suffering not from under-watering, but from over-watering. Left alone, the plant would have known better than to produce that last bit of growth until there had been rain, and cooler weather arrived. This is nature's way of coping with drought.

Any new plant purchased will need to be gradually weaned from the copious amounts of water it has received in the nursery. In the nursery situation, plants in pots must be watered daily in summer to be kept in peak condition. Once planted in your garden, watered in thoroughly and mulched well, each plant may need to be watered again two or three days later, depending on the moisture-holding capacity of the soil. The time between watering is then gradually increased until you are giving weekly soakings to each plant in its first summer. This process encourages the roots to go down in search of moisture and promotes a stronger, deeper root system.

During the following spring and summer, ten day intervals will be enough for most plants. From the third year onwards, watering will only be necessary during prolonged dry spells, or not at all, for the plant is well established with a deep root system. Plants with shallow root systems may need watering more often, although I have found that even rhododendrons and azaleas, once established, are extremely hardy, for they shelter their own root systems keeping them cool and moist, and rock garden plants will send their roots under the rocks to keep them cool.

If you are in an area which has water restrictions in

summer, and if you feel that your garden must be watered, then do it properly. Use a two hour watering session to water only one section of your garden. Soak it thoroughly, then forget that area for at least ten days. In your next watering session, do another section thoroughly, and continue this procedure until you are back at the first area again. Don't feel that in your watering time you must give everything a drink. This would only serve to keep the roots of all your plants close to the surface, and make your garden more drought-prone.

Plants from those areas of the northern hemisphere which have a cooler, moister climate than ours will adapt to our conditions and become hardy if treated with the weaning procedure described above in conjunction with liberal mulching and protection from hot, drying winds. You may find that weekly watering will be necessary for several years if the wind barrier is not established, or, in the case of woodland plants, until the trees are providing shade. It is interesting to note that the bulbs and herbaceous plants which require a cool moist growing season are dormant during the summer, and that those still growing and flowering in summer enjoy the heat and require no more water than the rest of your garden.

All this points to the fact that within two to five years, depending on the plants chosen, your garden will have reached the stage where it only requires artificial watering in drought times, and even then will probably survive if water is not available. During these early years you will learn which plants in your garden show signs of needing more water than others. With these you must be firm enough to soak them thoroughly and wait as long as possible before the next soaking, as some plants require more encouragement to establish a deep root system than others.

A word of warning may be necessary here to people with an established garden which has always been watered regularly. The weaning process will be necessary in your case, too. Even your oldest trees may not have developed deep water-searching roots if water has always been available near the surface. Spend next year making sure that each soaking wets the soil below the existing root system and waiting as long as possible before repeating the procedure. By the following summer your garden should be ready for you to join the non-waterers.

The procedure for non-watering is this; only water a plant when it is visibly showing the desire for it, and then give only that plant a thorough soaking. You will end up with not only less work, but a garden full of hardier plants. Remember that once you make your garden depend on the artificial aid of regular watering, you have condemned yourself to join the garden waterers for the rest of the summer. To everything there is a season, so break the watering habit and let nature take her course.

Footnotes

1. At the end of the devastating drought of 1983 all the plants in my garden which were established before the drought were as healthy as they were then. They had no artificial watering for years, and include trees, shrubs, and ground plants, both native and exotic. The only plants watered were those which were newly planted and these did not suffer from the bath and washing machine water which is all they received for many months.

2. The only plants which died during the drought were in gardens or sections of gardens which had been over-watered or shallowly watered in previous years; in other words plants which had been made dependent on artificial watering.

3. Another interesting fact was established after the bushfires of February 1983. A great number of exotic trees and shrubs, both evergreen and deciduous, despite having received no water for many months, actually gave off moisture from their leaves and branches. This was in some areas the only moisture available to fight the fires, but in many cases it was enough to save homes. On the other hand, most natives had no moisture to give, and simply ignited, or in the case of eucalypts, gave off oil to add fuel to the flames.

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BOOK REVIEWS

The World of Iridaceae

by Clive Innes: published by Ashingtonia, Holly Gate International Ltd, Ashington, Sussex, RH20 3BA: approx $45 (hard cover, 407 pp, 250 colour plates).
reviewed by Trevor Nottle.

This book represents the culmination of many years study and research of the many plant groups which make up the Iris family. In fact, 101 genera are listed, ranging from *Aglaea* to *Zygotritonia* and covering such garden familiars as Crocus, Freesia, Gladiolus, Iris, Tigridia and Watsonia. Each of the 8,000 species enumerated is briefly described, including, habitat conditions and flowering times.

Historically, this book is the first published on the Iridaceae since J.C. Baker's "Handbook of the Iridaceae" in 1892. At that time many members of this plant family were still undiscovered in South Africa and South America. Since then many hundreds of new species and whole genera have been discovered and described in botanical papers around the world. This book brings all that information together in a useful and succicnt handbook. The author is well aware of the speed at which plant names are given, changed, and challenged by taxonomists and has carefully cited the authors of all the names used. He has also constructed a very extensive bibliography.

All this adds up to a most impressive book which will be appreciated by keen plantsmen. They will also find inspiration in the many fine photographs which illustrate Irids as yet rare in cultivation, such as the exotic blue and cream *Synnotia variegata*, the golden *Solenomela chilensis* or the deep maroon stars of *Isophysis tasmanica*. One of the most remarkable things about this book is the range of plants as yet "undiscovered" by gardeners which are well suited to our warm temperate gardens. Among these are species from Mexico, Chile, Cape Province, Mozambique, Ethiopia, Greece, Turkey, Crete, and even Tasmania. California too.

For those keen to increase their appreciation of plants hardy in our climate, this book will provide a most useful aide, which when used with seed lists should greatly increase the range of beautiful plants in our gardens.

A Gardener's Log

by Edna Walling: new edition edited by Margaret Barrett and published by Anne O'Donovan Pty Ltd, Melbourne: recommended retail price $29.95.
reviewed by Tim North.

When "A Gardener's Log" first appeared in 1948 Edna Walling expressed the wish that it would help in "the creation of restful gardens". "We seem to need gardens in which we can live and relax rather than ones in which to work and sweat".

Sadly, this book was out-of-print for many years, and copies were eagerly sought on the shelves of second-hand book dealers. Then, a year or so ago, a suitcase full of negatives from Edna Walling's camera was discovered in Queensland, dating from the 1930s and 1940s. Many of these have been used in this magnificent new edition of what many consider to be her best book; it is further enhanced, and very sensibly so, with contemporary colour photographs of several of the gardens she created.

Those who remember this book, with some nostalgia, from the earlier editions and wish to dip into it once again, equally with those who have never read it, should go out and buy a copy now. It is full of shrewd observation and sound gardening common sense, based on a real knowledge of plants.

I particularly like this piece, which comes in a section headed "Leaving well alone". She describes a very pretty garden owned by a busy woman who didn't realise how lucky she was to have a setting where nothing had to be done beyond mowing the lawn and removing an odd thistle. One day this lady announced "Gladys is going to do the garden for me, isn't it kind of her?". To which Edna replied "Oh yes, very — but what is she going to do?" "Oh, I don't know — she's a very good gardener, you know". Edna's next remark is typical — "Then heaven help the garden!". Surely enough, the next day she found "a dismal sight where once was a restful scene; all the thymes had been thinned out, now resembling tiny islands in a sea of dirt", while around the back a great heap of thymes and other ground covering plants lay waiting to be incinerated.

A garden, Edna Walling believed, should always "be just a little too big to keep the whole cultivated, so that it has a chance to go a little wild". And have you ever laid on your middle in a bed of thyme? She will tell you that you haven't lived unless you have had this experience. And so it goes on — gem after gem; this book is total joy, no less.

Hardy Geraniums

by Peter F. Yeo: published by Croom Helm: recommended retail price $57.50.
reviewed by Betty Hudson.

This book is, without a doubt, the most comprehensive and authoritative yet published that is devoted entirely to the genus *Geranium*. It is a worthy culmination of Dr Yeo's long years of patient and painstaking work on this subject. (Readers of this journal will know that *Geranium* in this context refers to those cold-hardy herbaceous plants so beloved of the English for use in filling up those occasional blank spots in their famous borders).

Until recent times, the genus *Pelargonium* has dominated the other four (*Geranium, Erodium, Monsonia* and *Sarcocaulon*) genera in the family Geraniaceae, with many publications devoted to this varied and often spectacular genus. However, those of us lucky enough to have seen some of the great gardens of Britain and other parts of the world have become aware of the compact (usually) rounded shrubs and ground-covers with delicate foliage and a profusion of small five-petalled flowers,

most frequently bluey-mauve or pink. The Geranium is an unpretentious plant, perhaps most often used as a "filler" rather than as a specimen plant.

This book will go a long way towards bringing the Geranium to the forefront of gardeners' consciousness. The first seven chapters serve to give the reader a thorough understanding of structure, growth habit, dispersal and advice on which species are suitable for various climatic conditions. The features which distinguish the genus from the others in the family are explained, as are the many hybrids and their naming. By far the largest chapter comprises detailed descriptions of 110 species, illustrated by silhouettes of the leaf shapes and some line drawings which show in great detail the morphological aspects of the species in question. These line drawings are beautifully executed and serve to clarify the many facets of plant structure and composition — they are particularly graphic in the chapter on "Classification" where the three different types of seed dispersal are explained.

The use of silhouettes to depict the leaf shapes was no doubt chosen to emphasise their shape; however, I find the veining of *Geranium* species' leaves distinctive and attractive, and would therefore have preferred more line drawings to depict the wide variety of leaves in the genus.

I found the chapter on history particularly interesting because now we know who to blame for the ongoing confusion between Geraniums and Pelargoniums; it was none other than Carl Linnaeus himself, "the father of modern botany", who continued to call Pelargoniums Geraniums after they had been correctly separated by Joannis Burman in 1738.

The 44 colour plates represent great variety of form and colour, the close-ups in particular showing clearly the distinct veining on the petals and the formation of the reproductive parts.

Dr Yeo encourages us to make our own identifications of Geraniums and provides two plant keys for this purpose, each well explained. Hybridists will also greatly benefit from the information on chromosome numbers.

Dr Yeo's easy narrative style makes this book a pleasure to read. It is packed with information covering virtually every aspect of the Geranium one could wish to know, and I would confidently predict that it will remain the definitive reference work on *Geranium* species for many years to come.

Orchid Growing Illustrated

by Brian and Wilma Rittershausen: published by Blandford Press, Dorset, England; distributed by Capricorn Link (Australia) Pty Ltd: recommended retail price $29.95. reviewed by Tim North.

The joint authors of this excellent book are well known and highly respected in the field of orchid culture. They represent the second generation to run the family orchid nursery in Devon; Brian Rittershausen is well known for his lecture tours in England and the U.S., and Wilma for her writing in various orchid journals — she is currently the editor of the "Orchid Review" published in England; both are members of the R.H.S. Orchid Committee.

For the price it is an exceptionally lavish production, with 100 first rate colour plates and 150 black and white illustrations. Although orchid fanciers in this country will have to make adjustments for the differences in the seasons this is an extremely practical book that will be of use both to the beginner and the experienced grower. It covers seed raising, propagation, potting, pest and disease control, greenhouse equipment, exhibiting orchids, care of plants and of flowers. There is both a plant index and a general index.

Altogether a very fine book that will surely appeal to anyone who grows, or who is contemplating growing orchids.

Growing Hibiscus

by Les Beers and Jim Howie: published by Kangaroo Press: recommended retail price $9.95 (soft cover). reviewed by Tim North.

The remarkable "Growing" series from this publishing house keeps on growing! It has to be one of the success stories of gardening book publishing in Australia, and this success undoubtedly stems from the fact that these books are authoritative and written by people with long practical experience in their particular field. Les Beers and Jim Howie between them have fifty years experience in growing hibiscus, the former in New South Wales, and the latter, who was foundation President of the Australian Hibiscus Society, in Queensland.

Like the other books in this series it is both a very practical book about growing hibiscus in the home garden, and manages to cover a remarkable amount of botanical ground; in addition to *H. rosa-sinensis* and its cultivars, and the temperate *H. syriacus*, it describes no fewer than sixteen other *Hibiscus* species, including the endangered Phillip Island Hibiscus, *H. insularis*, and the garden-worthy Western Australian *H. huegelii* (now more correctly called *Alogyne huegelii*).

I was especially pleased to see a chapter on "Growing Hibiscus in Colder Climates", for it is quite possible to grow *H. rosa-sinensis* cultivars in cool climates in pots, so that in winter they can be moved to a protected area where they will receive maximum sunshine.

The close on two hundred colour illustrations are excellent, and make identification of the many cultivars comparatively simple.

Australian Plants for Your Garden

by Glen and Peta Heyne: published by Lothian Publishing Co. Pty Ltd: recommended retail price $12.95. reviewed by Tim North.

This is another of those "catalogue" type of books which, while they contain a vast amount of information, to me never seem to strike any particular chord — the sort of book that one looks at, says "how useful this is going to be" and then never really looks at it all that much. But perhaps I am being unfair, for the authors obviously know a great deal about their subject and have gone to much trouble to assemble all this information into a reasonably priced book.

There are some 60 colour plates, some of which will be quite useful for identification purposes, but some, again, more or less useless. It might, perhaps, have been better if the authors had made a personal selection of, say, 100 different plants and dealt with them in greater depth, explaining their particular uses and their special qualities, rather than to

A Plant Buyers' Guide

The Australian Garden Journal is considering compiling and publishing a "Plant Buyers' Guide" which would list, with a short description in each case, all those small to medium nurseries throughout Australia which specialise in the rare or the unusual — trees and shrubs, perennials, bulbs and corms, cacti and succulents, orchids, and seeds. These nurseries do not, in the main, have large advertising budgets and are often hard to find.

The aim of this publication would be this; if, for example, you wanted *Gladiolus undulatus*, or *Euphorbia robbiae*, or *Franklinia alatamaha*, you would have a **guide** to the nurseries to try; obviously it would not be practicable to list every plant that might be on someone's "want list", but it should be possible to classify and describe nurseries so that likely sources of supply could be identified.

Many of the nurseries which would be listed have, at various times, advertised in this Journal; others are known to us — but many more have still to be discovered. We hope that those who read this magazine and who operate nurseries of this type, or who know of some in their district, will write and tell us. There will be a nominal charge for inclusion, mainly to eliminate spurious entries, and we anticipate that the Guide, when complete, will sell for around $6 to $8 — depending on the number of nurseries listed. Obviously the more we can list and describe the more valuable the Guide will be. But we will rely on some feed-back reaching us.

Relax while you do your Christmas shopping

Can you imagine Christmas shopping without the crowds, without the traffic, without the smell of the city?

All this is possible at the **Gardens Shop**, situated right in the grounds of the Royal Botanic Gardens, Sydney.

The Gardens Shop has just been renovated to hold its ever increasing range of botanical and horticultural books, as well as other gift items inspired by Australian plants.

While you're there, you can see "Touch Wood", an exhibition looking at the mysteries and superstitions that have surrounded plants.

The Gardens Shop is open 7 days a week: Sat.–Mon. 12 noon–5pm, Tue.–Fri. 10am–4pm.

Parking is available in Domain Parking Station.

211763

Royal Botanic Gardens Sydney

Book Reviews (continued)

attempt the "mini-encyclopaedia" approach. Plants are given code letters to denote "special functions", eg bird attracting flowers and fruit, windbreaks or salt-resistant, shade providers, etc. While this is, of course, useful it will still, I feel, leave a good many novice gardeners somewhat bewildered.

Old Garden Roses in Bermuda

by Elfrida Chappell and Peggy Nicoll (photographs by Peggy Wingood): published by the Bermuda Rose Society, PO Box 162, Paget 6, Bermuda: $US15.00 (soft cover, 56 pp, 47 colour plates).
reviewed by Trevor Nottle

This little book shows how the determination of a few dedicated enthusiasts can spark off an interest and revival in popularity of plants long held to be difficult or out-dated. Roses and the pure coral-sand soils of Bermuda do not go well together, however much the many English expatriates there might wish it. Modern roses simply linger in dismal inaction, neither prospering nor flowering in the semi tropical climate and starved soils. But old roses flourish, and the authors have set out to record and to popularise the many varieties which they have discovered in old plantation gardens throughout the parishes of the island.

Lovers of old roses will find many favourites here — Duchesse de Brabant (1857), Le Vesuve (1825), Archduc Charles (1840), Hume's Blush Tea-scented China (1760), Slater's Crimson China (1792), Sanguinea (1887), and Parson's Pink China (1752).

But perhaps more importantly this small book provides a vital proof that there are roses suited to semi tropical climates. Queenslanders take note! The book also makes a strong argument for roses on their own roots, contrary to the views of many nurserymen, for in areas where there is no distinct dormant season budded roses bloom themselves to death in three years or less.

An interesting little book which adds yet another set of histories to the romance of the rose.

Note
Reviews of the following books received have had to be held over until our next issue, owing to limitations of space;
"Growing Bulbs", by A.G.W. Simpson (Kangaroo Press)
"Garden in a Valley", by Jean Galbraith (Five Mile Press)
"Rose Growing for Pleasure", by Deane Ross (Lothian)
"The Garden Pest Book", by Chapman, Penman and Hicks (Nelson)

Community Vegetable Gardens, Orchard and Vineyard at the City of Knox

by Richard Dare (Landscape Architect, City of Knox, Victoria)

Community allotments are certainly not a new idea. I can well remember as a child in England peering over high stone walls in small Kent villages watching "old timers" tilling their plots and swapping notes on the culture of carrots and swedes. Australia was quite different. Most people had room for vegies and chooks in their own backyard, and I was at first sceptical about the amount of community response I could expect from such an idea.

But here was a beautiful site of some four and a half hectares, flat on top then descending to the Blind Creek with sweeping views across to the Dandenong Ranges. The land was originally part of the Knox Horticultural Research Station, but transferred to the Council as open space some six years ago.

The plans were drawn and funding requested from the Community Employment Programme, administered by the Ministry of Employment and Training. This was granted in June 1984, and four "workers" (equal numbers of male and female) commenced soon after.

The ground was initially prepared by using a large earth moving machine which ripped the soil to a depth of 500 mm. Superphosphate and gypsum were then spread and disc-ploughed into the ground. The garden plots were laid out and then formed, each 3.9 x 9.5 metres (allowing 400 square feet of garden), and hilled rows put in for the vineyard. All was in readiness.

A small advertisement was put into the local paper offering the plots to interested people at a nominal rental. The response was overwhelming, and all of the original 63 plots quickly taken up. More have since been added taking the total to 77.

The plot owners have formed their own committee of management, calling themselves the Knox Community Gardens Co-operative. They have adopted a constitution, set their own fees, elected office bearers, and now meet on a quarterly basis as well as producing their own newsletters.

The "workers" then set about establishing the vineyard, planting some 1,800 vines, mostly Chardonnay with some Shiraz and Cabernet. At this time the vines are doing quite well and heading for the top trellis. This dramatic growth has been assisted by the installation of a drip irrigation system. Helpful advice has been obtained regarding vine cultivation from local viticulturist Mr Reg Egan, of Wantirna Estates fame. We have little doubt that there will be a market for these grapes in four to five years time when they come into commercial bearing.

The final phase of this project, the orchard, is due for planting this autumn. An assortment of fruiting trees, stone, pome and citrus including some of the less widely grown varieties, eg Russet Pippin apples.

Two large sheds have been built, one to house farm implements and machinery, the other for the sole use of the Co-operative. Compost bins and an "igloo" for propagation of seedlings are also planned.

Fortunately the property had an existing house and a manager selected from the four "workers" has been appointed to oversee the daily operations of the project. He has now taken up occupancy of the house.

Future plans include the possibility of a cellar made from mud bricks, with antique equipment used to produce wine on a small scale. Festivals, eg "Grape Harvest" and Field Days are also envisaged in the long term so that this project can become a great learning experience for the entire Knox Community.



CEP WORKERS, ALAN AND ANNE ESTABLISHING THE VINEYARDS

AUSTRALIAN GARDEN HISTORY SOCIETY

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Shorebrace, Stokes Point, NSW 2107
All correspondence should be addressed to the Secretary.

Membership

Membership at 1st October 1985 was as follows:

	Ordinary	Family	Corporate	Honorary	Total
O'seas	5	1		8	14
NSW & ACT	443	130	15	2	590
Vic	333	67	8	9	417
Qld	34				34
SA & NT	71	11	2		84
WA	16		2		18
Tas	161	34	6		201
Total	1063	243	33	19	1358

Annual Conference and AGM, 1985

A report on the 1985 Annual Conference and the fifth Annual General Meeting of the Society, held in Canberra over the week-end of 25th, 26th and 27th October, will be included in the Feb/March issue of the Journal.

Subscriptions

Those joining the Society from 1st January 1986 onwards are required to pay **half** the annual subscription, valid until 30th June 1986; viz. $9.00 ordinary membership, $12.50 family and $15.00 corporate membership. This includes the next **three** issues of the Journal, to be published in February, April and June 1986.

State News

Victoria

On Tuesday 1st October Dr Eric Hochberg gave a talk on the history and techniques of plant printing. Dr Hochberg, an internationally recognized practitioner of nature printing, is Curator of Invertebrate Zoology at the Santa Barbara Museum of Natural History in California; he is in Australia as the Museum of Victoria's Science and Humanities Scholar for 1985, and this talk coincided with his exhibition at the Museum demonstrating prints made of plants, animals and other natural objects, using ancient nature printing techniques (plant printing originated in Europe in the 15th Century).

On Saturday 19th October members visited Sir Robert and Lady Law-Smith's garden at Bolobek, Macedon, and on Sunday 10th November Mr and Mrs Tom Garnett's garden at St. Erth, Blackwood.

A Christmas Party will be held at the Royal Botanic Gardens, Melbourne, on Wednesday 11th December, starting at 5.30 pm.

South Australia

On Sunday 29th September members visited Hill Rise Station and Hughes Point in the Clare Valley.

On Sunday 19th October a visit was made to the ruins of Newman's Model Nursery (1856-1932) at Anstey's Hill.

A Christmas social gathering will be held on Wednesday 4th December at the offices of the Hassell Group, 5th floor, 70 Hindmarsh Square, Adelaide, from 6.0 pm to 7.30 pm. On this occasion there will be a display of gardening books, antique prints and related gifts for sale, and also a display of old photographs and prints provided by members and from the Botanic Gardens collection.

New South Wales

On Sunday 19th September a group of members were given a guided tour of the Anglican Villages at Castle Hill by members of the Nuffield/Hopetoun Village Garden Club. Both the grounds of this 120 acre complex, the gardens of the individual bungalows and those of the hostel buildings are maintained to an extremely high standard, reflecting the keen interest in gardening amongst the retired persons living in the Villages.

Overseas News

A Summer School on "The Protection and Conservation of Historic Landscapes, Parks and Gardens" was held at West Dean College, near Chichester, England, in July this year. It is hoped to publish a summary of the papers presented in the Journal shortly.

A similar seminar is to be held at West Dean College between 4th and 10th July 1986. The inclusive cost will be 270 pounds sterling. Further information can be obtained from Mr Ted Fawcett, c/- The National Trust, 36 Queen Anne's Gate, London SW1.

The Royal New Zealand Institute of Horticulture, Inc. has recently formed a Garden History Group. This Group intends to publish papers on all aspects of garden history in future editions of the RNZIH Annual Journal; this Journal will have a special section devoted to garden history, including a register of those people carrying out research in this area. The Group also plans to hold an annual seminar in conjunction with the RNZIH Annual Conference; the first seminar is planned for Dunedin in May 1986 and will include

visits to gardens of historic interest and talks on Dunedin nurserymen and pre-European gardens.

Further information is available from RNZIH Garden History Group, PO Box 11379, Wellington, New Zealand.

The American Garden and Landscape History Society (a chapter of the Society of Architectural Historians) intend to publish in the near future a Journal of American Garden History. Regular programmes in American garden history are presented at Wave Hill, 675W 252 Street, Bronx, New York, 10471.

The following extract from the London "Daily Telegraph" of 5th June 1985 will be of interest to many members:

"Mr Jenkins, Environment Secretary, and Mr Ridley, Transport Secretary, have rejected the Transport Department's preferred and controversial route for the A34 Winchester-Preston trunk road through the grounds of Highclere Park, Hampshire, the home of the Earl of Carnarvon.

The decision is a victory for the students of the comparatively new discipline of garden history, who were forced to go to the High Court to get a public enquiry.

Highclere Court dates from the 14th century when it was a deer park, and was landscaped in the 18th century to designs of Capability Brown. The garden historians argued that the road would encroach on the park, erase 300 metres of medieval park and spoil the London entrance, one of the finest in England. The Ministers accepted the advice of the Inspector . . . in favour of a route designed by Mr David Jacques of the Garden History Society, which would not encroach on the main park; they also accepted the Inspector's reasoning on preserving the continuity of historic parks and gardens and concluded that it was desirable to retain the park's sense of garden history and to perpetuate the present scene; they did not feel that the extra cost (about $AUS700,000) nor any delay which might result would outweigh the advantages."

Letters

Dear Mr North,

Regarding your comment in The Australian Garden Journal, June 1985, re Alan Edmunds "Espalier Fruit Trees", I note that my copy is marked 5/-, which predates yours; it was purchased during the late 1940s or early 1950s from McGill's Book Department in Melbourne, and was published by Horticultural Press in Melbourne.

On this subject of books, I often wish I still had Quinn's "Fruit Tree and Grape Vine Pruning", which apparently was borrowed and not returned. Keith Winser's book on pruning which I also had some years ago must have suffered a similar fate. A recent publication of interest to conservation minded residents of central Victoria is "Native Plants of the Macedon Range" by A. Davis and B. Kemp (ISBN 0 9591450 0 1) which documents about 300 species native to the range and environs; to this I have added *Platylobium obtusangulum* which is found along the north edge of the range along the Woodend-Romsey road.

On the subject of rare exotic fruits referred to by John and Jacky Marshall and also by Niall M. Carney in the August 1985 issue, I am enclosing a photocopy of an article on the naranjilla (*Solanum quiteense*) which I obtained in the 1950s from U.S.A. when I was interested in trying to grow various exotic fruits, including *Passifloras* and other rare plants. Unlike the pepino (*Solanum muricatum*), plants of which are on sale in Victoria, the naranjilla failed to survive the winter with me at Newport (Vic) although grafted on to other rootstocks, such as *S. aviculare* and *S. verbascifolium*. Plants were also grown in a hothouse in Melbourne Botanic Gardens about the same time, but I have no knowledge of their performance. A great deal of information on exotic edible fruits is contained in "Miscellaneous Tropical and Subtropical Florida Fruits" (Bulletin 156) by various authors, published by Agricultural Extension Service, Gainesville, Florida. "The Encyclopaedia of Fruits, Berries and Nuts and How to Grow Them" by Albert E. Wilkinson, published by The Blakiston Company, 1012 Walnut Street, Philadelphia, also contains a large amount of information. It is interesting to note, however, how little space in these and other publications is given to the various *Passifloras*, edible or ornamental, such as those mentioned in my article in a previous edition of The Australian Garden Journal.

The lack of interest on the part of the public, including many garden-minded people, in even tasting some of the uncommon fruits grown in Queensland when visiting that State, is indicative of the conservatism which deters many would-be growers from experimenting with new crops. It seems that obvious merit has little to do with public acceptance of any "new" plant, but promotion by aggressive and often misleading advertising has a great deal to do with it.

Regarding the source of seeds of *Actinidia arguta* which you supplied some months ago, I have been trying to organise these through relatives in South Africa who may be visiting U.S.A., as many U.S. firms don't cater for small orders from overseas as they used to in the 1950s and 1960s. I would also like to try *Asmina triloba* again, a plant which died before fruiting at Tullamarine, due to adverse conditions. As you may know, this is what they call "paw-paw" in U.S.A., not to be confused with "papaya" (*Carica papaya*). I am also interested in the "mountain paw-paw", another species of *Carica* which I believe is being grown in the Mornington Peninsula, and I would try again to grow *Gordonia (syn. Franklinia) alatamaha* if seeds or small plants were available. Seeds obtained from southern U.S.A. in recent years failed to germinate.

Yours sincerely,
C.L. (Syd) Wheller,
Romsey, Vic.

Nursery Notes

An Oasis in the Desert of Parramatta Road, Sydney

Garden Art Fountains is a small company specialising in water gardens, which for seventeen years has been operating from an old two storey building in Parramatta Road, Ashfield. Display of an essentially outdoor product, indoors and upstairs, has not been easy. Holes have been dug in wooden floors, tonnes of rock have been carried up a narrow old staircase, soil has been wrapped in plastic pillows, and a constant battle has been waged to grow plants under poor light conditions.

A few years ago the opportunity arose to purchase a former service station across Parramatta Road, on the corner of Wolseley Street, Haberfield — so now a new display centre is nearing completion.

The transformation from service station to gardens and fountains has been fraught with difficulties. The block had been levelled and completely covered with concrete. As the new premises are on the northern side of Parramatta Road they have a south-westerly aspect. This means that most of the gardens do not receive sun until mid-morning, and then cook in the late afternoon heat until sunset. Further, the block is totally exposed to the full force of the southerly winds and the westerlies that roar unhindered down Parramatta Road. Finally, the atmospheric pollution in this area is as bad as anywhere in Sydney, so plants are subject to a constant barrage of fumes, diesel smoke and dust.

When most of the concrete was cut up and removed, there was revealed heavy shaley clay subsoil with not one scrap of topsoil on the whole block. A huge hole was dug to remove the petrol tanks. When it rained the hole filled with water and remained full until pumped out some weeks later. Clearly, nothing could be planted until drainage was provided and soil improved.

A complicated network of agricultural drains was installed, leading to five wells about 2.5 metres deep. At the bottom of each well is an automatic pump which switches on as ground water level rises. Calculations had to be reasonably accurate as sea level at Iron Cove, not more than a block away, is only about 3 metres below the Haberfield site. Hence going too deep would have meant a vain attempt to pump out the Pacific Ocean! Good sandy soil enriched with compost was imported by the seventeen tonne truckload and mounded up to create interest on the previously flat block and to provide suitable growing conditions for much needed trees.

A semi-trailer transported from Queensland seven 10-metre tall Cocos Palms (*Arecastrum romanzoffianum*) and two large clumps of the delightful Golden Cane Palm (*Chrysalidocarpus lutescens*). These were planted to form an impressive grove on the corner, high on a mound crowned by a temple similar to the one in the Fountain garden at Longwood, though the elevated tree-surrounded position owes more to the inspiration of Mique's temple at Le Petit Trianon.



Other trees planted include *Melia azedarach, Gleditsia triacanthos* "Sunburst", *Robinia pseudoacacia* "Frisia", *Hymenospermum flavum*, a grove of Peppercorns (*Schinus molle*), *Eucalyptus scoparia, E. nicholii* and a copse of *E. elata, (syn E. andreana)*. These are all thriving and beginning to contribute much needed shade and protection against dust, wind and heat.

The original awning of the service station has been retained to provide shelter, but beneath the awning has been constructed a Mediterranean style pergola of rough sawn cedar on a sandstock brick base, with glazing in between to cut wind and the din of the Parramatta Road traffic. The main beams are topped by a series of cross arms to support hanging baskets. Concealed in the thick timbers of the pergola is a watering system to drip into the hanging baskets and spray the dust from all plants in the vicinity. On the western side has been planted Carolina Black Rose grapevines to provide shade and to offer sustenance to those contemplating the choice of a fountain. The pergola divides the area under the awning into a series of courtyards in which are displayed Mediterranean style fountains, pots, urns, statues, tables, benches, etc.

Each of these courtyards, with its brick paving, fountain, seating, pots and luxuriant planting suggests ideas for those planning a similar setting.

The rest of the block is broken up into separate exhibits of waterfalls and fountains, so that these can be viewed in a context likely to be found in an average garden. Paths of swirling brick pavers lead the visitor past fountains large and small, formal and informal, in a diversity of settings.

On the Parramatta Road frontage, next to the palm grove, sleepers are used to form a 3.6 metre square pool with four triangular pockets, not unlike a Star of David in design but utilising a square instead of a triangle.

The sleeper walls are lined with Polypond pool liner, a product specially developed by Garden Art Fountains for

Australia's harsh conditions. A high fountain spray enlivens the large central pool while the triangles contain an interesting selection of water plants. In October the brilliantly coloured blooms of Louisiana Iris are a feature of this area, to be followed by *Lythrum* "Rose Queen", *Pontederia cordata, Juissea sprengeri, Hibiscus coccinea*, etc.

Moving away from Parramatta Road, the next set of displays is surrounded by a low palisade-like retaining wall of treated pine logs. The logs are set vertically so that they can follow a flowing freeform curve. The area is further divided into three by a swirling log wall that rises and falls in height to allow a tantalising glimpse beyond, then shutting off the view. The overall effect is reminiscent of the Chinese Yin and Yang symbol of an ellipse divided by a curved line into light and dark sections. Each of the three areas contains a different pool and waterfall surrounded by varied styles of planting. Presiding overall is the delicate lime green tracery of *Robinia pseudoacacia* "Frisia". The use of sleepers and treated logs to achieve changes in level is an example of the way that bush rock can be replaced in landscaping. Further rock replacement is achieved by using bushfire blackened logs to retain soil. These are still readily available beside roads even quite close to Sydney.

In the shadier areas of the block, pools are surrounded by soft green ferns or colourful groupings of Impatiens, Begonias, etc.

There is a large space devoted to the sale of water plants including water lilies, Louisiana Iris, submerged oxygenators and a large collection of marginals.

The whole display centre is surrounded by an impressive black wrought iron fence. In searching for a suitably secure enclosure, Tony and Joan Lynch, the proprietors, designers and builders of the new showroom, were unimpressed by fences available "off the shelf". They found that the N.S.W. Public Library contained many old catalogues and patterns for the cast and wrought iron gates and fences of past ages. These were used as a starting point to design a fence that is unclimable, yet elegant. An old-time blacksmith was persuaded to forge the hundreds of scrolls that decorate the top and bottom of the fence. The bottom scrollwork acts as dogbars to prevent small dogs from squeezing through the railings.

In Wolseley Street double gates between brick piers are topped by heavy scrollwork, while in Parramatta Road a pedestrian gate opens under a New Orleans style overthrow, complete with welcoming lantern.

All in all, Garden Art Fountains can be proud of their achievements in converting an old service station to a verdant oasis and a Mecca for water gardeners.



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Some gardening skills we are in danger of losing

by Trevor Nottle

Now that there are a good number of historic gardens being rejuvenated, or in some cases completely rebuilt, it seems timely to introduce an idea that the Australian Garden History Society could develop into a project that would have a lasting effect on the continued well-being of those gardens and have a follow-on both in gardens yet to be conserved and in gardens that may never become public property.

At the First Garden History Conference in Melbourne (1980), several speakers pointed out the difficulty they had in finding gardeners with sufficient skill to undertake some of the work required in a large garden. Most of these people found that obtaining skilled hedgers was the greatest problem in keeping their gardens going. There is a wide variety of electrical and mechanical hedge clippers but few gardeners skilful enough to carry out the chore. Since then, other instances of gardening skills lost among Australian gardeners have become evident as I have visited gardens across the country.

At Whitley, near Moss Vale in New South Wales, the owners found that they could not get anyone to set an overgrown hawthorn hedge in order. By a fortunate coincidence such a person was found in England, where he was seen at work "cutting and laying" a similar hedge in the countryside;

Elsewhere dozens of garden owners have found it impossible to get dry stone walls rebuilt without recourse to clumsily cemented work, which is ugly and nothing like the original structure. Dry stone walling, built without any bonding agent between the stones, can be found across Australia, especially in the sheep raising areas, but much of it is derelict and without hope of being repaired. It is improbable that much of it could ever be properly restored, but where such walls form garden boundaries they do need to be properly remade where they have been damaged. All too often, such work that is attempted fails because the workers did not observe the form of the original structure.



THE WHITLEY HAWTHORN HEDGE BEING LAID BY MR MARK FOWLES, CHAMPION HEDGE LAYER OF ENGLAND.

Random stone walling joined with cement is not the same as field stone walling, as used by Edna Walling at Narringal, nor is it the same as the laid stone walling which can be found at Everglades. On the surface, neither forms of work show the inner arrangment of key-stones which hold the walls firm. Who has the skill to rebuild such walls to-day ? No one, I think.

Cobblestone walks are not often found in Australia, but occasional examples can be found; the Old Court House at Willunga (S.A.) is one that comes to mind, where flat, sea-rounded stones have been set down to make a courtyard paving. The usual manner of making cobbled paths was to set the stones on their narrow edge and to pound them part way into the ground. Once the path was finished the surface was spread with sand or clay powder and broomed smooth. Once wetted by rain or sprinkled with water the surface would settle and it could be broomed again to take off the excess setting agent and the cobbles would appear. Such simply made pathways are easily distorted by the growth of tree roots and heavy traffic and need to be reset from time to time; this work should be done properly. How does this compare with modern cobblestone paths ? All too often gardeners are warned against making such paths by laying the stones on their flat surfaces in a bed of cement, for they are easily dislodged and make footing uncertain — not only dangerous but also inappropriate.





top right: A DRY STONE WALL

centre right: A DAMAGED WALL BADLY REBUILT

bottom right: RAMPART HEDGES, APPROX 6 METRES HIGH, AT MAWALLOK, VICTORIA.

below: THE PEAR ARBOUR AT CARRICK HILL, SOUTH AUSTRALIA
(photos: Trevor Nottle)





Another feature of many old gardens are post and rail fences, many of which have survived the change over to chain wire fencing in the 1930s but which are now in a very sad condition and in need of remaking. Again, modern techniques offer an easy "make-do" alternative, but cannot match the rugged surfaces, which when greyed by the weather make a home for rusty lichens. At Archgate, near Pyree in New South Wales, an old post and rail fence made of split gum logs has been very successfully incorporated into a mixed flower and shrub border; elsewhere they have become host to a swag of rambler roses — Dorothy Perkins, Francois Juranville, Excelsa, Sanders White, Veilchenblau and American Beauty — all of which look well against the grey timber. It is many years since I have seen a newly made post and rail fence made from freshly cut and split timber. Is this another skill that has been lost?

Carrick Hill, near Adelaide, is poised to become a great garden now that the property is once again receiving the devoted attention of a team of gardeners and trainees; timely too, for the long tunnel of pear trees trained over arches could soon have got out of control and beyond repair. In the same garden massive Cypress hedges are near the end of their useful life. Already dead patches are appearing, but plans are in hand to plant another hedge, this time in yew, to replace it. But in how many other gardens are there derelict stands of espaliered fruit trees, badly overgrown, unproductive, and falling over? How many standard wistarias, fan trained cotoneasters and actinidias on wall tops can be found that are a wilderness of errant branches and dead sticks ? Who can bring such wayward growth back to order? Very few, judging by the demands for information and demonstrations made on the staffs of botanical gardens and horticultural colleges. Likewise, the arts and skills of coppicing and pollarding are all but lost. Only once have I seen willows coppiced, and that in a botanic garden, but it is a very useful technique for emphasising the special features of certain plants; in the case of willows it produces a mass of straight shoots which, when the leaves fall, display the coloured stems to advantage. Similar effects could be achieved with the coloured stemmed dogwoods (e.g. *Cornus stolonifera*) or in the case of foliage plants like *Cotinus coggygria* "Royal Purple", and even *Paulownia tomentosa*, coppicing will bring about the production of splendid foliage.

Pollarding is similar to coppicing, but is carried out on trees, particularly avenue trees. Once a standard trunk has developed to the desired height side branches are cut back to a basic framework of stumps at the top of the trunk. In some gardens pollarded trees are trained together to create hedges on stilts; this is known as pleaching — there is a famous pleached walk at Hidcote Manor. With oriental planes, some willows, lindens and ashes this method of controlling top growth has been widely practised in Europe, and to a lesser extent here and in the U.S.A. There are those who disapprove of pollarding, as it ruins the true appearance of such splendid trees, but where it has to be done, for whatever reason, it should be done properly and that is where the trouble begins. There are very few skilled tree pruners who can do it properly. More often than not the trees end up with torn bark and splintered branches. Little wonder then that some gardeners end up with the reputation of being "hackers".

I would like to suggest that the A.G.H.S. should consider sponsoring, from time to time, a series of workshops for gardeners responsible for maintaining historic gardens. These would be working conferences where gardeners from both public and private estates could learn the skills necessary for the maintenance of features such as pleached walks, cobbled paths, dry stone walls, and espaliered trees and shrubs.

Choose and Cut your own Christmas Tree

Growing Christmas trees on a commercial scale and allowing customers to choose and cut their own is a common practice in the United States, and one which Chris and Moira Pile have copied at their Fairlight Christmas Tree Farm, at Glenquarry, some eleven kilometres east of Bowral, in New South Wales.

On their 20 acre property they have approximately 10,000 trees, mainly *Pinus radiata*, at various stages of growth, the tallest being about 4 metres high. Visitors are provided with a specially designed saw (also imported from the U.S.) and cut down the tree of their choice. A flat rate of $10.00 per tree applies.

Chris and Moira also have selected specimens of other species, including Norway Spruce and Colorado Blue Spruce, growing in handsome Italian terracotta pots; these are priced at from $25.00 each.

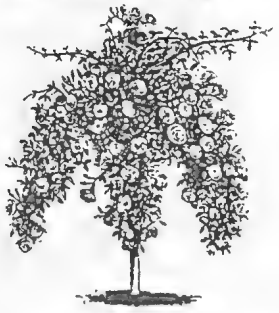
A novel way of packing cut trees, to make them so much more easy to take home, involves passing them through a special machine which presses the branches inwards towards the trunk and envelopes the whole in a net "stocking"; packed in this way, branches cannot be accidentally broken in transit.

Trees can also be "frosted" on the premises by a special process which coats them with dried white-painted wood pulp. This process effectively prevents needle-drop for a period of three months, and so is of particular value to retailers who may wish to order in supplies before the Christmas buying period.

In a Dutch barn on the property a wide range of Christmas decorations, using mainly natural materials and including "topiary" trees of dried materials, are on sale.

Fairlight Christmas Tree Farm, on Tourist Road (off Kangaloon Road), Glenquarry, will be open daily from 7th to 24th December. Tea, coffee and cakes will be served at weekends only.

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Some New Products

Nylex last year introduced the Nylex Gardena Combi System Tool Range, which uses a common click-on handle. This year they have introduced two new handles, one designed for a small hand tool and the other 78 cm in length; there are also several new implements — a pruning saw, which can be used with the long handle to reach high branches, new hoes, grubbers, weeders, a metal rake, and a small joint weeder designed for cleaning joints in concrete paving.

Nylex have also introduced a battery-operated Water Computer, which turns on sprinklers and drip irrigation systems, and turns them off at the conclusion of a pre-set programme. It can be linked with an Automatic Moisture Meter which will tell the computer when a pre-set moisture content has been reached in the soil.

Black and Decker have now introduced a mini-cultivator, the Gardenworker. Powered by a 415 watt motor, the Gardenworker digs easily to a depth of around 75 mm; it can be fitted with either four or eight tines to suit the task and soil conditions. It has a reversing switch which gives full control and manoeuvrability in confined corners. A lawn aerator attachment is also available.

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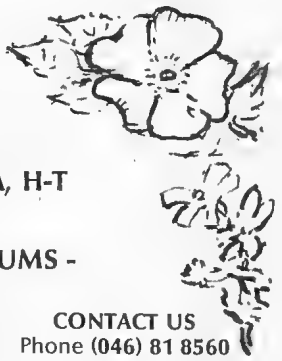


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GARDEN CUTTINGS

New Edible Fruits

The Rare Fruit Council of Australia recently invited suggestions on edible plants that might be suitable for importing into this country. This brought forward some interesting ideas. One was the Mongongo Nut of S.W. Africa, one of the staple foods of the bushmen of the Kalahari; it is about the size of a Bunya nut and has a very high protein and sugar content and it was suggested that it could be suitable for the dry interior where conditions are similar to those of S.W. Africa. Other ideas were the Wan, or Sweet Maprang, a mini-mango with a sweet, spicy taste and edible skin that grows on a small, almost dwarf, bush and bears heavily and precociously; and also the American Garcinia, described as being at least as good as a Mangosteen in taste, and easier to grow.

(From the R.F.C.A. Newsletter, September 1985).

Aspirins as fungicides

Aspirin (acetyl salicyclic acid) has been shown to control some soil fungi, as well as a few foliage-infecting fungi. In Egypt, aspirin applied to plants prior to inoculation with a rust fungus has given excellent results; when applied after inoculation with the same fungus control was still about 65%.

The Snowdrop King

James Allen, who lived in the town of Shepton Mallet in Somerset, England, and who died in 1884, was known as "the Snowdrop King". By March 1984 his garden was in the hands of Mendip District Council and was about to be built on. Hurriedly, six members of the local branch of the NCCPG and two staff members from Cannington Horticultural College searched the garden; they found fifteen small clumps of Snowdrops that were considered to be sufficiently distinctive to be worth retaining. After some discussion the District Council agreed to alter its building plans so as to retain the many bulbs in James Allen's collection that were still there, and ultimately to make a small garden to contain this collection.

Such enlightened action on the part of a local authority is worth recording.

Australian Horticultural Correspondence School

The Australian Horticultural Correspondence School is now incorporating the option of video lectures in its correspondence courses. Horticulture 1, a core subject in the School's preliminary certificate, has been re-written to incorporate the use of videos, most of which are produced by City and Guilds in the U.K. This video version of the course can be studied as a "one-off" course by the enthusiastic home gardener or studied as part of a certificate course. The School will also be holding a 3-day "Update" seminar in late January 1986, which will present an opportunity of becoming informed in the latest ideas, information, resources, materials and equipment in horticulture. Further details are available from the Principal, Shop 22 Mooroolbark Terrace, Brice Avenue, Mooroolbark, Vic. 3138; tel. (03) 726.9833.

The Online Gardener

A new gardening newsletter published in Atlanta, Georgia, "The Online Gardener", is intended for those who wish "to put the microcomputer to work in their yards and gardens". Special topics will include "putting databased programs to work in the garden", and "computer garden planning services". Some of us probably have more to learn about gardening than we imagined!

Camellia I.R.A.

The International Camellia Society (Mr Tom Savige, Hawksview Road, Wirlinga, NSW 2640) is now the International Registration Authority for Camellia cultivar names.

The Jelly Melon

Another unusual fruit, the jelly melon — also known as the Kiwano or African horned cucumber (*Cucumis metaliferus*) — is now being grown in New Zealand as well as in Florida. A native of tropical Africa, this plant grows as a vine and produces spiny or horned fruits up to 20 cm long. The skin is golden yellow when ripe, the pulp green and juicy with a flavour that is said to combine those of banana and lime. The jelly melon matures in about 120 days from seed.

A new biological herbicide?

An amino acid compound common in most plants and animals has been isolated at the University of Illinois. In plants this material makes light-sensitive compounds; if applied at night, higher than normal levels of these compounds are made, and when the plants are subjected to daylight they over-react and stop growing; death can occur in anything from 30 minutes to several days. This promises to lead to the development of a new type of herbicide.

Walking on Pussytoes

Connecticut gardener Paul Hill, writing in the Bulletin of the American Rock Garden Society, recommends the tiny Pussytoes, *Antennaria dioica rosea*, with silvery foliage and pink spring flowers, as a lawn substitute. He planted small rooted pieces every 15 cm in early spring, all over the lawn area, and by the end of summer they had formed an intermingled mat that could be walked on. Even denser, says Mr Hill, is *A, neglecta*, which only needs a once-over in spring with a string trimmer.

Glyphosate

Research in Canada has shown that when glyphosate (Roundup, Zero) is mixed with a non-ionic surfactant its effectiveness is increased, owing to the greater retention and absorbtion, especially on difficult-to-wet plants.

Garden seed inventory

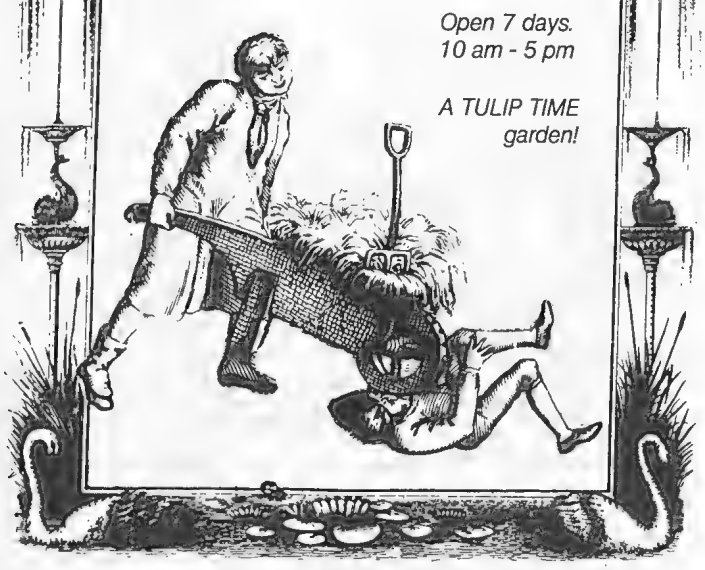
The Garden Seed Inventory is an inventory of 240 seed catalogues in the U.S. and Canada. It lists all the non-hybrid vegetable and garden seeds still being offered and is therefore intended as a conservation resource. It includes variety name, number of days to maturity, plant description, and a list of all known sources. The 448 page book describes 5,785 varieties; it was found that of all the non-hybrid seeds listed 48% were available from no more than one out of a possible 240 sources. Copies of this inventory are available from Seed Saver Exchange, 203 Rural Avenue, Decorah, Iowa 52101, price $US12.50 (soft cover) or $US20 (hard cover) — postage extra.

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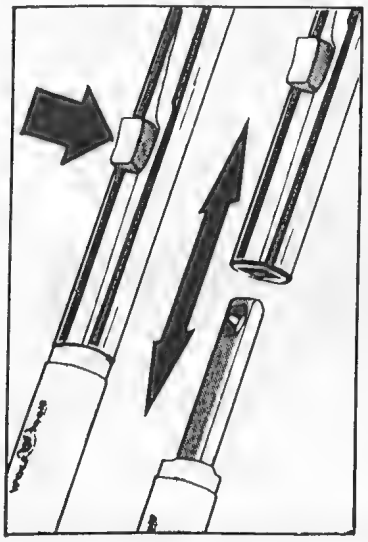
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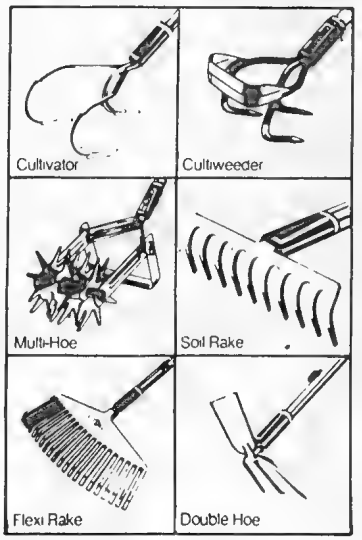
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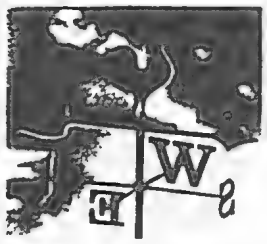
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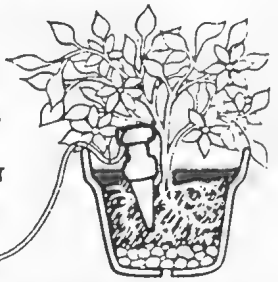
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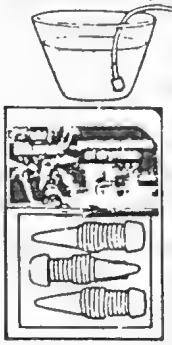
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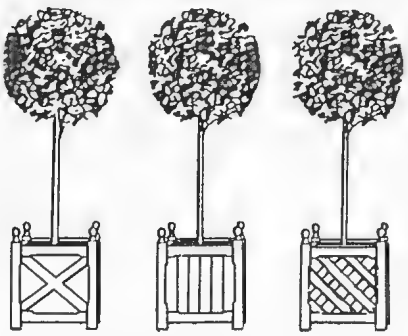
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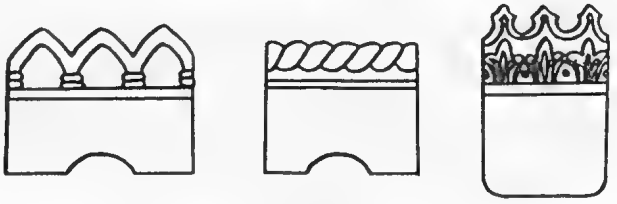
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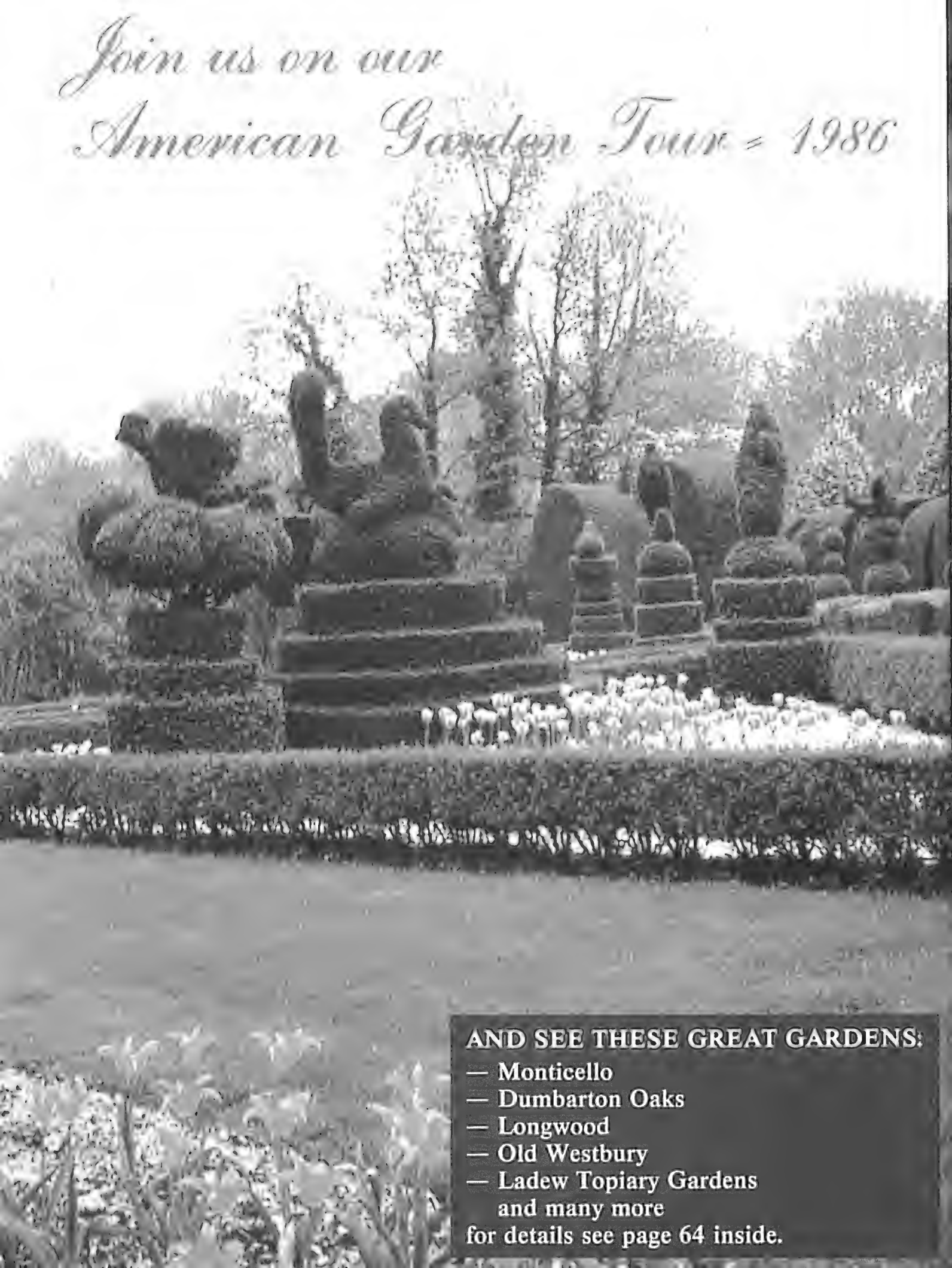
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OFFICIAL JOURNAL OF THE AUSTRALIAN GARDEN HISTORY SOCIETY



ROSES - NEW AND OLD
A VICTORIAN SUBURBAN GARDEN RE-CREATED
WILD FRAGRANCES



The Australian Garden Journal

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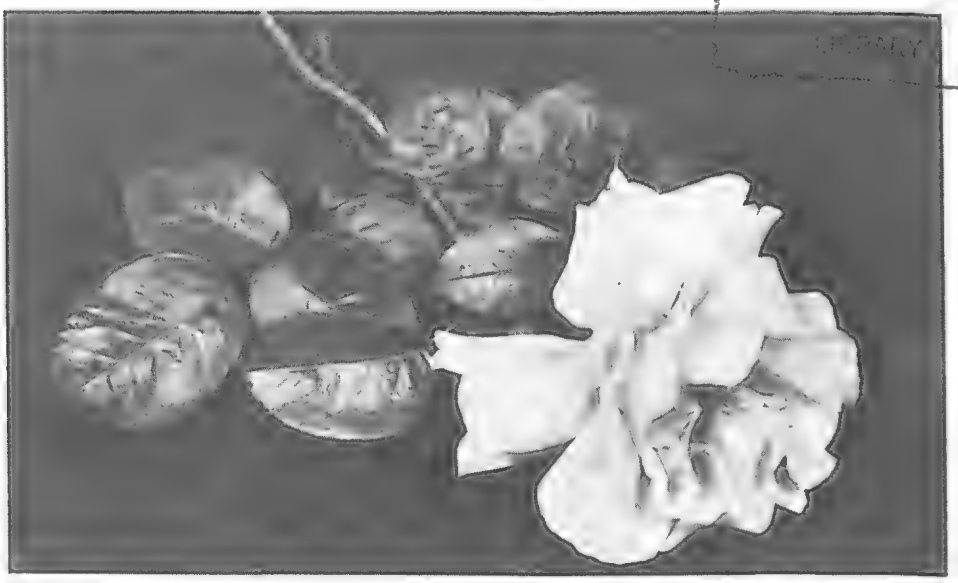
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Front cover: the lovely nineteenth century Tea Rose, "Duchesse de Brabant" (sometimes called "Comtesse de Labarthe" or "Countess Bertha"): photo Keva North

In Our Next Issue

In the April/May issue of **The Australian Garden Journal** Bruce Welch writes about Rookwood Cemetery in Sydney — its layout and design, and more importantly about the wealth of old roses and other plants to be found growing there. Mary Davis and Kay Overell present their own (and somewhat opposite) views on the "lawn or no lawn" controversy, while New Zealand is represented by an article by Winsome Shepherd on Wellington's Botanic Gardens and one by John Adam on the old roses at Old Government House inAuckland. There is also an article on an unusual medieval garden in the heart of New York City.

NATIONAL HERBARIUM OF VICTORIA
18 FEB 1986



THE LOVELY MEILLAND ROSE 'PEACE',
A FITTING SYMBOL FOR 1986, THE INTERNATIONAL YEAR OF PEACE. (photo: Tom Lear, Moss Vale, N.S.W.)

On not following the crowd

Many readers of this journal will be familiar with "Tradescant's Diary", which appears in each issue of "The Garden" (the journal of the Royal Horticultural Society).

In his September 1985 "diary", Tradescant (alias Hugh Johnson, who writes as engagingly about gardening as he does about wine) reports the demise of "Popular Gardening", an English gardening magazine that has been published continuously for 87 years. Many years ago, I used to write a monthly feature for its friendly rival, "Amateur Gardening", and I remember both as being good, down-to-earth, but very readable magazines that enjoyed a good, solid patronage.

Gardening magazines, according to Hugh Johnson, have been having a hard time in England — circulation down, advertising revenue down; which, when one considers the enormous upsurge of interest in gardening generally as a leisure pursuit is, on the face of it, curious.

What is particularly interesting are the conclusions at which Mr Johnson arrives, as an almost exact parallel can be drawn between the situation in England on which he reports and that which we can see for ourselves in this country.

On advertising, the main target is "those inexperienced home owners who can be seduced, cajoled, or if necessary bullied into buying expensive garden gear ... the audience that is apparently ready to believe that there is a chemical (or mechanical, or electrical) answer to every problem ... the impatience and even gullibility of the inexperienced are far more profitable".

And on circulation, "it seems to be likely that publishers feel the urge to follow the crowd, to appeal to the same target as the big advertisers, and in doing so desert their natural readers". A successful magazine, he says "has an ethos that attracts its intended readers, and quite possibly repels others".

Do we not see the same thing happening here ? The urge to follow the crowd, to seduce the inexperienced ? Perhaps the most interesting point that Mr Johnson makes is that "The Garden" - undeniably one of the most prestigious gardening magazines published in the English language, has now in its home country the largest circulation of all.

It is, of course tempting — and perhaps not unreasonable — to take the parallel a step further. This journal has by now, I believe, established some sort of ethos; almost certainly it does, in Mr Johnson's words, repel some, but equally certainly it attracts those for whom it is intended.

It is not easy to define our intended readership, as it is, in fact, remarkably diverse. I have attempted a definition, mainly for the benefit of those who may be reading this journal for the first time, in a footnote on this page.

This is not, and is not intended to be, a "popular" gardening magazine. It does however, I hope, offer some serious, and some not so serious, reading for those who really care about gardens and gardening.

TIM NORTH

The Australian Garden Journal

is aimed specifically at that discriminating, and rapidly growing, section of the gardening public that other magazines have previously ignored — those for whom gardening is a **serious** occupation, an art as well as a science, and not merely a painful week-end alternative to golf or the beach. It is for those who, in varying degrees, may be described as "dedicated" gardeners, which does not mean that it is only for "experts". Those who read it will, in all probability, have some understanding of plants and some knowledge of plant names, but will still be anxious to learn from the writings of others. It is not intended for those who only want basic instruction on gardening chores; it will not tell them when to plant petunias or how to put flowers on their African violets.

PROFILES



Valerie Swane

Valerie Swane is a nurseryperson of long standing. She is Managing Director of Swane's Nurseries, located at Dural and Narromine, a family enterprise now 67 years old. Begun by Ted and Tim Swane, it continues under the direction of Ted's children, Ben, Geoff, Valerie and Elwyn. Third generation participants are Robert, Elizabeth, Marianne, Michael and Phillip, and, in the holidays, Richard, Glen and Mark.

Geoff Swane grows their roses on a 54 hectare (130 acre) property at Narromine, near Dubbo in western N.S.W., a location chosen for its perfect rose-growing climate. This is now Australia's largest rose nursery. Roses are packaged for shops and nurseries on the east coast, and special varieties produced for cut-flower growers to raise under glass for the florist trade. Roses are retailed from both nurseries in winter, when the plants are sold bare-rooted, and from the Dural nursery in spring and early summer also, when potted plants are available.

She is the author of "The Australian Gardener's Catalogue", "The Australian Rose Book" and "The Australian Gardening Guide". She writes the garden page for the Sunday Telegraph and is a gardening broadcaster with the ABC.

In 1983 she was awarded the O.B.E for her services to horticulture.

Deane Ross

Deane Ross is a third generation rosarian and has spent his life as a rose nurseryman. He and his wife Maureen conduct the well-known firm of Ross Roses, at Willunga in South Australia. Deane is best known for his interest in the "Heritage" roses, but he is also the Australian representative of the famous French breeders, the Meilland family of "Peace" fame; therefore he speaks with some authority on the subject of trends in new rose breeding. His latest book, "Rose Growing for Pleasure", is reviewed in this issue.

Dr Judyth McLeod

Judyth McLeod completed her doctorate in Plant Ecology at the University of Queensland, where she taught for five years. She has been a lecturer in horticulture at Hawkesbury Agricultural College since 1977, and specialises in the area of amenity and recreational horticulture, having a particular interest in garden restoration and old ornamental cultivars. She is the author of a number of textbooks and also popular books on gardening. Together with her husband Keith, orginally a plant physiologist, she owns the specialist nursery "Honeysuckle Cottage", which offers the ornamental and edible plants of Australia's past, together with a landscape design service for the restoration or design of old gardens. Her latest venture with Keith is a new magazine, "The Cottager", specialising in the gardens, plants and lifestyles of cottagers both in the past and to-day.



Duane Norris *(right)* *and* *Colin Smith*

Duane Norris is principal of the firm Duane Norris and Associates, Garden Designers, of Woollahra. He holds a degree in Agricultural Science from the University of Sydney and the National Certificate in Horticulture from Merrist Wood, England. He has worked on rainforest projects in Northern Queensland and in New Guinea, and has studied landscape design in Europe.

Colin Smith is the designer with Duane Norris and Associates; he holds the Certificate in Horticulture and Post-Certificate in Landscape Design from Ryde School of Horticulture.

The Charm of Modern Roses

by Valerie Swane

All roses are beautiful — so — what sets modern roses apart ?

The answer is that they are both practical and beautiful. They have been altered to suit our needs. Nature's creation has been added to — making roses that are more robust and more disease resistant for gardeners who have no time to garden, more free-flowering over a longer period so that for nine months of the year in the hour or two each week that we spend in our gardens there will be blooms to enjoy. This compares with a six to eight weeks flowering period with many old roses. More colours and stronger perfumes are other attributes. The frequently heard contention that modern roses are not as perfumed as the earlier roses is a myth soon dispelled by a count of the perfumed varieties listed a hundred or even fifty years ago, and checked against to-day's lists.

The truth is that not all old roses are perfumed just as not all new ones are perfumed. But memory plays tricks and with age we attribute qualities to roses that often they did not possess. Nonsense and nostalgia abound in gardening, especially around roses and the current craze for the return of the cottage garden. Perhaps that is inevitable since both have survived some garden trends in common.

We are still influenced by the garden-making thoughts and practices of 18th and 19th century England, and only very slowly are other concepts even being voiced. "Japanese", "native", and "no maintenance" notions are infiltrating the design ideas inherited from those centuries, since a different climate and social changes make the English garden impractical.

Early gardeners had a passion for plants and collected them world-wide. They saw the potential of "improving" plant performance by using the recently discovered sexuality of plants to meet plantsmen's criteria of more flowers over a longer flowering period, scent, new colours and colour combinations, different flower forms, better growth and disease resistance, plants tailor-made for special purposes or small spaces — the same criteria we have to-day.

The beautiful rose was among the first plants to be hybridized and had a powerful supporter in the Empress Josephine, who collected new rose hybrids from France, England and Holland, even during the war.

In 1966 The American Rose Society classified roses as "old" if they were known before 1867, the year when the first Hybrid Tea, "La France", was introduced (a claim now disputed). "Modern" roses are therefore those introduced since 1867.

Quality control is the main factor in the introduction of modern roses. They must be robust and adaptable to a wide range of climates because they will be marketed world-wide. With each one the raiser's reputation and income is at stake. At trial grounds on five continents the new rose is evaluated for three years before introduction. Outstanding new roses receive such awards as the All America Rose Selection Award of the American Rose Society. England, Italy, France, Germany and Holland have similar prestige awards. Receipt of any one, eespecially the A.A.R.S. Award, instils customer confidence and assures the raiser of financial success, since over varying periods of time each rose returns a royalty to him.

Some famous winners of the A.A.R.S. Award are "Queen Elizabeth" (still the world's best selling rose), "Aquarius", "Touch of Class", "Colour Magic", "Royal Highness", "Cherish", "French Lace", "Apricot Nectar", "Gay Princess" and "Friendship", all pink blends; the magnificent reds "Mr Lincoln", "Chrysler Imperial" and "Olympiad" (the last named is the first red rose in nineteen years to win the Award); pure white "Honor", "White Lightnin'" and "Pacali'; apricot "Brandy'; multi-coloured "Sundowner" and "Arizona'; red and yellow "Granada" and "Charisma'; the lovely ruby-edged-mauve "Paradise'; creamy "Garden Party'; yellow "King's Ransom", "Sunflare" and "Peace" (still, after forty years, in the top five most popular roses); and last and very important are "Double Delight", cream with a ruby edge, and "Mon Cheri", pink with a deep red edge.

"Double Delight", named for the twin delights of its two colours and wonderful perfume, is the rose of the future — destined to be as popular in the years ahead as "Peace" and "Queen Elizabeth" are now.

All these roses share many desirable qualities. Each is beautiful, robust and vigorous. Only "Olympiad", "Queen Elizabeth" and "French Lace" are without definite scent; the rest are all perfumed. All grow happily with or without your assistance, bearing magnificently even when sprayed only once or twice for black spot. They will grow nicely among shrubbery, their habit and robust good health making special "roses only" beds unnecessary.

In the competitive rose hybridizing world these are only a few examples of the gorgeous roses which have won the A.A.R.S. Award in the last fifty years.



"CHERISH" AARS WINNER 1980
(photo by courtesy of Swane's Nursery)

In the same period others have been brilliant performers in the garden. Many have won European awards, but all have proved their durability by their strong performance in the home garden. Because some have European names strange to our ears they have not found the place they deserve in our gardens. Examples are the superb gold "Adolf Hortsman", coppery-apricot "Anne Marie Treschlin", the yellows "Friesia" and "Helmut Schmidt" and pure orange "Duftwolke" which had to be translated to "Fragrant Cloud" before it sold ! Of these only "Helmut Schmidt" is unscented.

Roses are named either to commemorate some person or event or for a romantic association. Frequently the name helps to fix a rose in people's memory. "Ita Buttrose", "Greg Chappell", "Bobby Charlton", "Maria Callas", "Princesse de Monaco" and "Givenchy" are all memorable names, and the performance of the scented roses named after such people must be excellent to measure up to their reputation. The pervasive scent of "Givenchy" certainly does !

Modern roses can be delicate in colour, or brilliant — even gaudy. Among the delicate coloured roses, apart from some already mentioned, is "Pristine", or, as I like to call it, "The Lady's Rose", white blushed with pink; "Beaute" and "Vienna Charm", both deep old gold; "Candlelight", lemon tinged pink; "Diamond Jubilee", a buff; "First Prize", a soft pink; "Sonia" and "Carla", two peach pinks; "Iceberg" and "Misty", both white.

Almost gaudy are the orange "Command Performance", "Super Star", "Scarlet Queen Elizabeth" and "Mercedes", and the rose-pink and white striped "Candy Stripe", yet they are among the best selling roses.

No plant other than the rose flowers for so long, is scented and cuts so well for the house.

If deciding between old and modern roses don't discard the modern as man-made. mildew or black spot prone. Every rose, old and new, will suffer from one or other of these diseases in our climate. That the "old" are exempt is another of the great myths of gardening.

Don't ask your rose its age or ancestry before you decide to like it ! Whether it is a Hybrid Tea, grandiflora or floribunda does not matter. The classes have been so interbred that these differences have disappeared and all except border-type roses can be grown together happily. Instead find out height and width and make sure its colour and habit suit the position. Grow the rose because you like it, love its scent and can give it the right home.

Experience roses before you decide what to buy. Visit local rose gardens, pop your head over other people's fences, read catalogues, visit a Rose Show or two, and then decide. Most rose nurseries can offer at least a hundred varieties but selection depends on you — your idea of colour, form and perfume.

Their diversity and their robust performance are part of the charm of modern roses, and are the characteristics which allow them to cater for your preferences.



"DOUBLE DELIGHT"
(photo by courtesy of Swane's Nursery)

Some Trends in Rose Breeding

by Deane Ross

Anyone who has looked upon the simple five-petalled species roses and compared them with the modern roses could easily be excused for wondering if indeed they both belong to the genus *Rosa*. On the other hand the fact that they do is not surprising when you consider that breeders have been developing and selecting new roses for almost 200 years, and that during the same period many of our modern roses have emerged over literally dozens of generations. Indeed it has been claimed that roses attract the most extensive breeding programmes of any plant in the garden. For instance, in any one year it is usual to see about 200 new varieties listed by the International Registration Authority, although fortunately for Australian gardeners scarcely two dozen are released here.

When you look at a new variety you may well ask what more can be bred into it to make it better or different. The answer is not simple. Many improvements are subtle, but nevertheless very important. Greater natural resistance to disease, a quicker repeat of the flowering season, blooms more resistant to "balling" or which keep longer when cut, or which fall cleanly when they are finished are all significant improvements which cannot be depicted in the glossy photos in the catalogues. Roses which do not set seeds that have to be continually cut off, a plant with attractive foliage covering the whole plant as a well-rounded shrub, or blooms with rich fragrance are less obvious virtues.

More recently we have seen a trend whereby the breeders develop their roses for more specific purposes. The most important groups seems to be:

Garden Roses; Miniature Roses; Park Roses; Glasshouse Roses.

Garden roses are the varieties that you and I plant in the home garden, where the rose must possess a balance between a shapely bloom, a healthy acceptable sized plant, a wide selection of colours, and fragrance. In terms of numbers of varieties, there are more garden roses bred than any other class, as home gardeners are constantly seeking something new and different, even if it is only for the novelty value.

Miniature roses and more recently patio roses, too, must possess many of the virtues of the garden roses but owe a lot of their current popularity to their freedom of bloom and their neat compact habit, which makes them well suited to growing in pots. The patio roses, of which the "Meillandina" series from Meilland in France are prominent, are hardy and longlasting when grown indoors in pots. Often they are selected for their ability to be propagated freely from cuttings, thus helping to keep the cost down.

Park roses — we in Australia are not used to roses in public gardens and parks nearly as much as those who live overseas. Often ordinary garden roses are used, and they are maintained and pruned without a lot of feeling for the needs of the plant. The ideal "park rose" must be colourful, longlasting, of low maintenance and cheap to propagate, and while a few "garden" roses are suitable, breeders like Meilland are selecting a whole range of varieties especially for this purpose. Some do not require any annual pruning, others require cutting down each second or third year, while others may be cut to a predetermined level with a bush saw or flail mower. While they are not flowering the effect of the foliage, both in the young growing stage and in autumn, and the seed pods, are worthwhile. Habits of growth vary from groundcovers to tall shrubs.

Glasshouse (or to use the modern idiom "controlled environment') roses produce the blooms that you see at the florists, looking as though they were produced by a machine. Yes, glasshouse roses are virtually like a bloom-making machine, with every long-stemmed bud the same. For the breeder, the stakes are high, for the commercial growers carefully observe the performance of each variety and select the best "bloom making machine" and then plant that variety by the thousand. I must enphasise here that although the florist's flower may be just the variety you want, you will find that it is distinctly different, and probably quite inferior when grown outdoors.

So you can realise that we scarcely see the tip of the rose breeding iceberg. What does it take to breed a new rose ? Basically, time, money and experience. Experience of many years and several generations of seedlings, plus a good knowledge of genetics for good measure. Time in the order of ten years from the seedling until it finally goes on to the market after exhaustive testing under gruelling conditions. Money to keep the debt collector from the door for ten years or more while the testing is going on. From the original ten thousand individual hand crossings that a breeder like Meilland may carry out, 50,000 seedlings may be produced. During each year's testing the majority of the seedlings are discarded if they do not measure up to the high standards that the breeder is seeking. After five or six years the "short

list" may number about two dozen seedlings which are sent to trial grounds throughout the world. Eventually, some ten years or more after their original conception, perhaps four to six new varieties will go on to the market.

It is small wonder then that rose breeders have been the first to seek protection for their product by means of "patenting" or more correctly "plant variety rights". The first patent issued to a plant in the U.S.A. in 1930 was for the rose "New Dawn", and in the early 1950s the rose "Rouge Meilland" was the first plant to be granted "plant variety rights" in Europe. New Zealand hastily introduced P.V.R. into their country in order to coax the Irish rose breeder Sam McGredy to emigrate there. Of all plants to be granted P.V.R. a large proportion is rose varieties. At the moment, Australia is practically the only developed country without P.V.R., although it has been in and out of various committees for the past fifteen years. It is interesting to note, though, that a few months ago the Australian Patents Office accepted a couple of plants for patent protection (as distinct from Plant Variety Rights), and although patenting is not as satisfactory for a number of technical reasons, it may help to force the Government's hand in giving us the P.V.R. which we so urgently need. In the meantime many of the new roses, especially the patio roses, glasshouse roses and the park roses are being withheld by their overseas breeders until they can be protected, and thus ensure at least some return for their breeding skills and effort.

Finally, it may be useful to speculate as to the trends in rose breeding in the future. Roses come in most of the basic colours except true blue and I cannot foresee this range being enlarged much. However, we can look forward to interesting shaded and multicolour effects, with margins which deepen in the sunlight, or different colours which radiate out from the centre. The classic pointed bud formation will be supplemented by more informal blooms, some even reverting back to the single, five-petalled form. Less obvious, but more importantly, will be the development of foliage that is naturally resistant to the common diseases and very attractive into the bargain. Blooms will repeat their flowering period more quickly, to the point where the bush is virtually never without blooms throughout the season. Varieties which carry their blooms right down to the ground and over the whole plant will find a special place in garden displays (do you realise that most roses carry their blooms on top of the plant like a lid ?). Fragrance, which most people consider should be synonymous with roses, is being bred back into to-day's roses after a period of neglect three or four decades ago.

The rose over the centuries has been the most loved flower. With the current trends in breeding I have no doubt that it will continue to win people's hearts for many years to come.

Roses for Sub-tropical Gardens

by Isobel Cruse

Roses which thrive in the sub-tropical climate of Brisbane are those species and hybrids which are capable of acclimatising to moderate temperatures, long humid summers and short crisp frost-free winters.

With few exceptions roses **do** grow well in Brisbane. A patient gardener who anticipates nothing heroic in the first year of growth, discovers that the rose fulfills its promise in the second or third year.

Remontant roses are capable of blooming from September until July. A regular prize winner on the Queensland Rose Society Show benches is a member from Bundaberg who exhibits superb roses in a climate verging on tropical.

It is not my intention to avoid the issue of our universal problems associated with growing roses — our problems are many.

How very strange that Mother Nature should endow the rose with the perfect, the ultimate weapon, and then forget tp instruct the rose in the art of self-defence. And of little use is your ghostly rattling of sabre and musket, my dear General Jacquimenot — the games of war which gardeners play are much more subtle and refined. It is the chivalrous gardener who hastens to defend the rose, and this he does by ardent vigilance and selection of the correct weapon from the armoury which science has placed at his disposal.

In the year 1875 Albert John Hocking advertised in his book "The Garden Manual" various concoctions and methods for controlling pests and diseases of the rose. That the descendants of those pests and diseases are with us to-day says more for their ability to survive than the success of Mr Hocking's endeavours to eradicate them. Roses in Brisbane grow strong and tall despite pests and diseases. A garden without roses is a rarity in our sub-tropical climate.

W. Herbert of the Colonial Office, later to become the first Premier of Queensland, writing to his sister in England in 1863, joyfully informed her that "the Macartney Rose is in full bloom".

Albert Hocking, in 1865, offered no less than 65 named roses to the interested public of Brisbane. In 1875 he politely recommended 14 roses as being suitable for growing in pots — of which 9 were Hybrid Perpetuals.

In 1880 Marianne North, during her visit to Brisbane, noted with a certain amount of nostalgia "that the Government House gardens are rich with sweet home flowers — roses, carnations, heliotropes, etc.".

Mr Roly Kent, President of the Queensland Rose Society, has graciously provided the following cultural notes on the

management of roses in Brisbane's climate:

"Hybrid Tea roses grown in the sub-tropical areas show many variations of growth and habit by comparison with the same cultivars grown in a cooler climate which might be considered more natural for the rose. The mild short winter period allows for little dormancy, and therefore the flowering period extends from mid-September until the end of July in the ensuing year, at which time pruning is the means of forcing the plants into dormancy for little more than a few weeks. The plant having such a brief rest does not therefore produce a spring flush of bloom so profusely as its counterpart growing in the southern areas. The foliage may not be as large and as dense, and the blooms may be slightly smaller in size, but any such shortcoming is counteracted by the constancy of bloom throughout a flowering period extending beyond nine months of the year. Allowing some of the larger buds to remain at pruning time, and pruning back later as each bloom is picked, permits one to have roses right through the year if so desired.

In the warmer climates Hybrid Teas are extremely vigorous, especially in the early summer. The basal shoots are numerous, many of them attaining a height of 2 to 3 metres, and well grown rose plants which can be 1 to 1.2 metres in width certainly indicate that roses are quite at home in the sub-tropics. With such vigour it will be realised that standard roses become too tall and rangy, and are therefore not popular, as they lack the symmetry which makes them so decorative in the southern States.

Pruning by removing older canes completely from the base of the plant, and retaining only a few of the newer canes, is considered the most efficient method of pruning. The new canes are then trimmed at the top laterals at approximately pencil thickness, irrespective of height. This method is very different, but experience has confirmed that cutting into large canes a metre or so from the ground as done elsewhere results in a bush of coarse gnarled stumps, with mediocre side laterals of unsatisfactory growth.

Heavy mulching with a suitable material, such as dried lawn clippings, is a most satisfactory way of combating heat and dryness, whilst it also decreases the burden of weeding. Some rosarians claim that early morning hosing or washing of the foliage is most beneficial, and hosing under the foliage particularly appears to act as a deterrent to red spider mite, a persistent and damaging pest in a warm climate. Spraying with Mancozeb and/or Saprol at weekly or fortnightly intervals is undertaken for the control of blackspot, and Nimrod has proved very effective when mildew is prevalent during those periods when warm humid days, followed by cool nights, are predominant. Insecticides and pesticides are generally incorporated in the spraying programme.

Acidity, especially in the coastal areas, is somewhat common, and it is essential to reduce this condition to a pH of 6.5 to 7.0 by applications of Dolomite before applying fertilizer. Gypsum is also proving beneficial in any type of soil, as tests have revealed a remarkable improvement in the root systems of the plants. Fertilizing with a suitable rose fertilizer at three monthly intervals appears to give satisfactory results, but applications of animal manures between fertilizing, together with decaying mulch material, ensures a constant supply of humus, thereby averting the condition referred to as Rose Sick Soil. Remarks on fertilizing apply to all types of roses.

Unfortunately some of the beautiful soft-petalled roses, such as Ena Harkness, June Park, Norman Hartnell, Papa Meilland, etc. that are favourites in the south, find the climate too harsh. Thus the firm-petalled ones, such as Christian Dior, Thais, Royal Higness, Diamond Jubilee, Osiria, Peter Frankenfeld, Silver Lining, Double Delight, Kentucky Derby and Honour are more popular in the north, as these cultivars are capable of producing quantity and quality, whilst the plants are vigorous and disease-resistant in a sub-tropical climate in which, location-wise, the rose did not intend that it should be grown as a native plant".

Passionate devotees of the rose will grow little else in their gardens. But roses grow quite happily in gardens featuring Oleander, Hibiscus, Camellia, Gardenia, Frangipani, Croton and Palms. They associate with Banana, Paw-paw and Mango trees, grow contentedly beside pergolas and fences with their garlands of Allamanda, Thunbergia, Bougainvillea, etc. and in gardens with perennials and annuals.

In many old gardens there may be found gracious old

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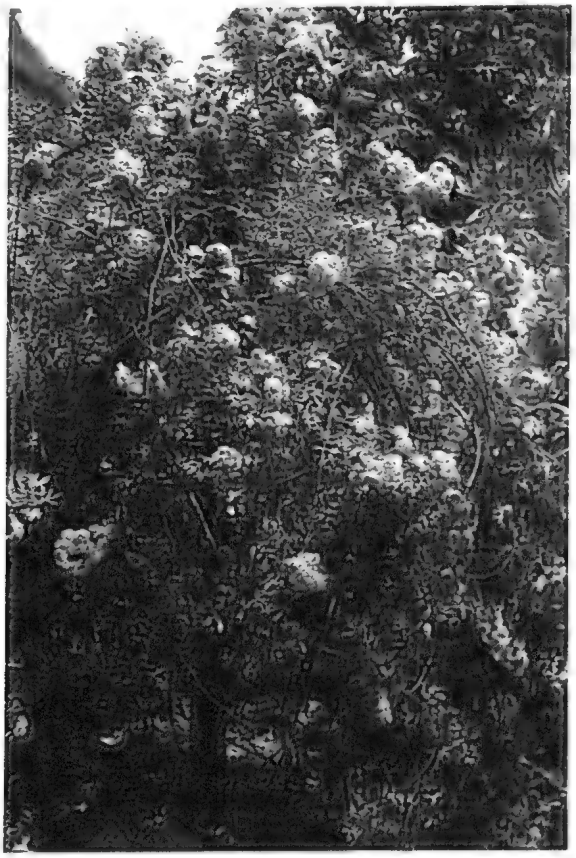
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favourites such as Pink and Red Radiance, Lady Hillingdon, Propsperity, Korova, Hugo Roller, Mamon Cochet, to name a few. Early Meilland, McGredy, Reithmuller and Alister Clark roses are growing vigorously in carefully tended gardens. (The Pink Radiance and Korova growing in my garden were planted as cuttings by my mother 40 years ago).

Mine is a garden not suitable for specialised rose growing; it is a garden where every plant has to take its turn in display. I grow Duchesse de Brabant splendidly, to a height of three metres. Also growing well are, amongst others, La Reine Victoria and Souvenir de la Malmaison. I love them all — but the rose which I have nurtured with an enormous amount of love and compassion is La France. This rose has never grown any taller than 30 cm in any of the twelve years it has lived in my garden, but faithfully for twelve springtimes it has offered me three silver-pink scented roses. When I put out my hand to caress these roses I do so with humility and a certain sense of awe. The mystique of this rose is captivating.

With the availability of the Heritage Roses collection, something stirred the hearts and minds of dedicated rose lovers. The inspiration to grow in **our** gardens roses known to our ancestors proved irresistible. However, the

"OTTO LINNE" USED AS A PILLAR ROSE IN THE AUTHOR'S GARDEN.



NEW FARM PARK, BRISBANE

management of old-fashioned roses in a sub-tropical climate varies with each species and variety. Achieving the best possible results has been a matter of trial and error.

Charles Elsol has graciouly offered the following comments from his experience in growing a collection of approximately 112 old-fashioned rose, representing all types.

"Dormant roses supplied from the cooler areas of the southern States (our only source at present) indulge in a burst of vigorous growth in our heavy soil, and the subsequent flowering in the spring is remarkable. Then follows the acclimitisation adjustment, and modest growth ensues for the rest of the season. Our mild winter allows only a partial rest, then in the following spring the new plants grow normally (to us), and thereafter improve in stature and flowering capacity year by year. This has been my experience with both old and modern roses.

My favourites are the gallicas and damasks. Each spring I am reminded of the early Arab poets who considered the "Queen of Flowers" the epitome of perfection. Mosses, centifolias, albas, Bourbons, all bloom nicely for me, while the tea and China roses flower the whole year long".

Most of us who grow old roses are reasonably acquainted with pest and disease control, also management of soil conditions, but we find it impossible to follow any set rule relating to pruning. Albert Hocking also discovered problems with pruning. In 1875 he confessed that "no recommended rule can be laid down for pruning". How true. My Souvenir de la Malmaison resents pruning and will not bloom again for a few seasons. Yet another Bourbon, La Reine Victoria, requires much shorter pruning than the recommended two-thirds. Experience has taught me that, in Brisbane, this rose will bloom profusely on new wood.

One tea rose ideally suited to our climate is Duchesse de Brabant. One of my three bushes (all grown from cuttings) has spread its girth as far as a neighbouring palm tree. So beautifully acclimatised is this rose that it suffers a yearly bombardment of many hundreds of palm nuts, and the resulting mulch, with fortitide and without harm. This proves that even the most elegant of the French aristocracy is capable of succumbing to the lure of life in a sub-tropical climate with grace and panache.

Brisbane's many immaculate rose gardens include those of Government House, Parliament House, hospitals, colleges, National Trust houses, the Botanical Gardens and city parks. One such park, beloved of generations of Brisbane families, is New Farm Park, and perhaps one of the last of life's simple pleasures is to picnic on the lawns of New Farm Park, listening to the band playing, sipping tea, and being aware of spring drifting into Brisbane on misty clouds of Jacaranda blossoms, with the perfume of the first of the year's roses all around.

I have always loved roses. But I am particularly glad that **old** roses have left the faded pages of ancient Herbals, the serenity of monastery gardens and the hooded monks who once tended them, left cottage and castle gardens to commence an orderly pilgrimage across the vast continent of Australia. The knowledge that some have chosen to dwell in my sub-tropical garden completely overwhelms me.

Rose Gardening in the Sub-tropics

New Farm Park, Brisbane — Queensland's Premier Rose Garden; a Brief History

by Ross McKinnon

Brisbane's old City Botanic gardens were surveyed in 1823 and started life as a food and experimental garden for the young penal colony. The area proved too small and a 400 acre food and crop garden was established across the river at South Brisbane.

Both gardens were flood prone and insufficient food was produced to supply the growing colony.

A new area of land was chosen further down the Brisbane River, cleared and placed under crops by convict labour. It was called the "New Farm", and the colloquial name has attached itself permanently to to-day's fine Rose Garden and the surrounding residential suburb.

When the Government food farm ceased operations the 15 ha (37 acre) area became one of Brisbane's earliest racecourses, providing a popular venue for the social set of Brisbane in the early 1840s.

In 1842 the area was thrown open for purchase by free settlers. Mr Richard Jones acquired 38 ha (93 acres) which included the area of New Farm Park. He called his homestead "New Farm".

The local council purchased the area for a public park in 1913 for 25,800 pounds, with the first design and construction within the park being completed in 1914-16 by Mr H. Moore, the Parks Superintendant.

A fine bandstand (recently renovated) was built in 1915 with a refreshment kiosk built in 1916 in the similar "art nouveau" style popular at the time.

On the 16th March 1916 His Worship The Mayor was authorised "to make all necessary arrangments for the official opening". This important function never took place, due no doubt to difficult conditions experienced at home and abroad as World War I was raging at the time.

Minutes of a Council meeting (28th July 1920) eloquently describe the scene at the New Farm Park Rose Garden, "The Prince (His Royal Highness The Prince of Wales) was entertained by the Mayor and Aldermen at a Garden Party on the lawn and terraces of New Farm Park. The weather was ideal for an al fresco entertainment, and the brilliant parterres, verdant lawns and terraces, well arranged shrubberies and rose bowered paths of the park, with the stately river (Brisbane River) flowing in front crowded with pleasure craft of every description ... presented a picture that cannot have failed to impress our Royal visitor".

Council minutes in 1931 refer to the removal from New Farm Park of a "German Albatross aeroplane", a war souvenir, by this date badly in need of renovation.

A beautiful avenue of Jacaranda trees, Erythrina (Coral Trees), and Delonix (Poinciana Trees) were all planted in 1914-16 and to-day provide a wonderful backdrop to 10,000 rose bushes representing some 250 cultivated varieties. Most are tea roses, but climbers, floribundas, and species roses are represented.

Attractive rose pergolas were constructed during 1954-55. A feature at the rear of the park for many years has been an enormous heap of manure and straw, compliments of Brisbane's annual "Ekka", the city's Agricultural and Horticultural Show. Each August, as the new year's manure is trucked in to the park, the previous year's well rotted manure is barrowed on to the rose beds.

A devastating flood swept over Brisbane and New Farm Park Rose Garden in January 1974, depositing up to 5 cm of chemically charged silt over the whole gardens.

Many roses were to die before the flood waters receded and an active replanting programme was instituted for the next few years, to replace dead and ageing bushes with new stock and cultivated varieties.

To-day, and for a number of years previously, the park is under the direct supervision of Mr Eddie Gunder, a keen home rose grower and an executive member of the Queensland Rose Society.

Traditionally a Mediterranean plant, the rose has found a home in the sub-tropics, in Brisbane's New Farm Park Rose Garden.

Note

Ross McKinnon is Curator of Brisbane's new Mount Coot-tha Botanic Gardens which celebrate their first decade in March this year, and which also has a growing collection of roses in their Fragrant Garden. Mr McKinnon says "it is ultimately hoped to display the story of the rose within our collection. Already twenty species roses are growing in our nursery. Hardy cool climate species roses are growing really well here, and it is hoped to introduce them to a wider audience".

The Gardens are most grateful for the assistance of the Queensland Rose Society, which presents two fine weekend rose shows each year (dates for 1986 are 10th/11th May and 4th/5th October), and also to Heritage Roses Australia (local representative Mr Peter Mortiss).

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Historic Gardens Restoration Programme — 'Hymettus", 8 Cardigan Street, Ballarat

As part of Victoria's 150th Anniversary the Anniversary Board approved a seeding grant of $10,000 to the Ministry of Planning and Environment to assist owners with the restoration of historic gardens. $5,000 of this has been allocated to gardens associated with buildings on the State's Historic Buildings Register, and $5,000 to gardens located in towns included in the Ministry's Historic Towns Programme. These towns, or cities, are those in which the Ministry has established a heritage advisory service and building restoration fund. A garden restoration fund for significant gardens is seen as a logical extension of this scheme.

The programme operates on a system of loans made available to private owners, with an interest rate of approximately half the bank rate, with repayments to be made over a generous period.

Whilst prospective recipients are initially recommended to the Ministry by the local heritage advisor, extensive assistance is then given by the Royal Botanic Gardens in analysing the proposal. In the case of "Hymettus", the skills of the heritage advisor and the Royal Botanic Gardens were combined with the experience and knowledge of the garden's owners and family, to interpret photographs and documents relating to the garden. This resulted in a detailed programme of works and plant list to return the garden to a state at which it existed around 1916-18. It was in 1918 that it was awarded the trophy in the Ballarat City Garden Competition.

To assist the owners to complete their restoration of the front garden, the Ministry for Planning and Environment has made available a loan of $3,000 to be used for a variety of works including:

Reinstatement of the original front and side pathways;

Replanting of the surrounding box hedging;

Replanting of numerous early varieties of standard roses, and

Replacement of missing rhododendrons to complement the existing.

It must be appreciated that a restoration of this nature is an ongoing programme, and it is not expected to be completed until 1988.

The American Horticultural Society and River Farm — a Home for American Horticulture

by Connie Clark

America, like Australia, undoubtedly struck the horticulturally inclined among its early settlers as a vast and amazing source of new opportunities and challenges. Consider the words of one early correspondent, writing from England in an 1830 edition of **The New York Farmer and Horticultural Repository**: "Since the discovery of the new world, English gardens have received 2,345 varieties of trees and plants from America ... until the list of plants now cultivated in this country (England) exceeds 120,000 varieties." This number, which we would now consider modest, obviously created excitement among plant lovers. This enthusiasm surfaces again later in the same volume: "Horticultural Societies have sprung up with amazing rapidity in some of the Northern and Eastern states, and are likely to prove of much benefit ... the members are zealous, and ... new trees, plants, fruit, vegetables, seeds etc. are numerous."

The American Horticultural Society was not a part of the earliest horticultural developments in the new United States; founded in 1922, it has served the American gardening public for only 63 years. It does, however, carry forward the curiosity, enthusiasm and skill of the earliest American gardeners.

The Society was founded when a group of dedicated horticulturists in the Washington DC area started to meet monthly to hear lectures on horticulture. Within a few years attendance at these meetings grew to 500, and the Society sponsored its first Annual Spring Flower Exhibition in 1924. Though the Flower Shows ceased in the 1930s, publication of the Society's journal, **The American Horticultural Magazine** (now titled **American Horticulturist**), continues to this day.

From its early days, the Society provided its members with scientific information to help them with their careers as well as with their home gardens. Merging with other small horticultural groups, the American Horticultural Society had 3,000 members by 1950, some of whom were amateur horticulturists.

In 1959, a seed service, featuring the distribution of rare and exotic seeds, was started for Society members. Through this effort, the Society has also fostered the cultivation of endangered and rare plant species. The 1985 Seed Program Catalogue, offered members over 200 types of seed donated to the Society by botanical gardens and arboreta, members, seed companies, and plant societies.

Over the years, American Horticultural Society publications have been cornerstones in the horticultural field. **Proceedings of the Annual Congress** (1922-1960) reported scientific issues explored at these meetings. **The International Code of Nomenclature** (1953), is a guide to the classification of plants used by professionals in all plant-related sciences. **The Plant Hardiness Zone Map** (1960), now widely distributed, provides essential planting-time information for the entire United States. In 1982, the Society continued its role with the publication of **North American Horticulture, A Reference Guide**, which lists horticultural organizations and programs in the United States, Mexico, and Canada.

The Society has also sponsored annual awards for excellence in horticulture, given each year at its Annual Meeting.

In 1971, the Society attempted to expand its membership by appealing more to the home gardener and less to the scientific professional. Since that time, membership has risen to its current level of 43,000. During the 1970s and early 1980s, membership benefits were increased to include a gardener's information service, book buyer's service, discounts on horticulture-related tours, and lectures and symposia.

In 1973, the American Horticultural Society, which had previously been housed in Washington-area office buildings, received a grant from the Enid A. Haupt Charitable Trust to buy a historic 26 acre property on the Potomac River, ten miles south of Washington DC. Known as River Farm, this property has given the Society the opportunity to sponsor many gardens and gardening events which could not be conducted from an office building. River Farm has also become a training ground for horticultural students and local garden club members and volunteers.

Given its unique history, River Farm could hardly be a more appropriate home for American horticulture.

The River Farm Story

River Farm has a long and distinguished history starting well before the American Revolution. In 1653, River Farm and its environs were acquired by Captain Giles Brent, the first English owner of the property. His wife, Mary, was the daughter of the Indian Emperor of the Piscataway tribe — hence the first known name of the property, Piscataway Neck. A subsequent marriage between the Brent and the Clifton families changed the ownership of the property and its name to Clifton's Neck. William Clifton built a brick house on the property in 1757, part of which remains in use today as the parlor of the main River Farm house.

The new house must have caught the eye of one of Clifton's neighbours. The nation's first President, George Washington, who already owned much acreage in northern Virginia, referred to his purchase of Clifton's property more than twenty times in his diary; he bought the original 1,800 acres in 1760 for 1,200 pounds (roughly $2,885 in today's currency). Washington, an avid and skilled husbandman, spent many hours each day riding over his properties, planting, designing and supervising. He planted rye, wheat and corn on his new property, which he named River Farm: (it is possible that he also planted the ancient walnut trees still growing here). His personal secretary, Tobias Lear, lived at River Farm, and was given a lifetime lease on the property as a wedding present when he married Washington's niece, Fanny Bassett. Lear served the first President closely and was at Washington's bedside when he died.

After Lear's death in 1816, two generations of Washington's family lived at River Farm, then commonly referred to as Walnut Tree Farm. In 1859, Charles Augustine Washington sold 52 acres of the property to a Quaker family from New Jersey — Isaac, Stacy and William Snowden. The Snowdens gave River Farm yet another name — Wellington. It was known as Wellington by the next two owners — David Frost and later the Thompson family, proprietors of the area's largest dairy for many years.

In 1919, Malcolm Matheson, Snr., bought the property. The Mathesons improved and enlarged the house and enhanced the grounds over the course of their residency. When, in 1973, the American Horticultural Society purchased River Farm from the Mathesons with funds provided by the Enid A. Haupt Charitable Trust, the Society's entire membership embraced the chance to make this magnificent property "a home for American horticulture".

The Grounds Today

Steve Davis, Director of Grounds and Buildings, joined the staff when there had been no Grounds Director at River Farm for five years. Steve describes his efforts in the intervening years as "doing everything from the ground floor up". Only with the help of many generous donors, who have given the Society most of the plants now growing on the property, and with the cooperation of a number of plant societies who co-sponsor gardens here, has the Society been able to create the fascinating and beautiful displays which now grace River Farm's 25 acres.

The main purpose of the displays at River Farm is to educate the visitor, to show him what's new in horticulture, and to provide practical but exciting ideas which he can use in his home garden.

Take, for example, the Ideas Garden, simple in title but very important in meaning, this garden epitomizes the purpose of our Society — to disseminate knowledge about plants to the public. This garden consists of a number of raised beds, each of which comprises a "mini-garden". Each mini-garden emphasizes a type of garden setting or a type of plant. It includes a vegetable garden, a rock garden, a herb garden, a dahlia test garden, demonstration plots of turf and ground covers, and an All-America Selections garden.

Many of the beds in the Ideas Garden and elsewhere on the property are co-sponsored by AHS, which tends the beds, and plant societies, which provide the plants and oversee long-term maintenance. A brief description of some of these beds follows.

The American Hemerocallis Society Bed — over 100 cultivars of hemerocallis are represented in this colorful display, which was begun in 1983. The American Hemerocallis Society plans to renew our Display Garden every four years through a series of annual replacement plantings — each year one quarter of the plants in the display will be moved to new homes in our perennial borders, and new selections, both old favourites and new cultivars, will take their place in the official display. Sharing this bed is the official **American Lily Society Display Garden**. The 100 plants assembled in this single bed represent every type and color of lily imaginable. The Society's first Daylily/Lily Day in June 1985 drew almost 500 visitors to these extraordinary displays, which were at their seasonal peak.

The Old Dominion Chrysanthemum Society Display boasts 350 of these indispensable plants for the autumn garden in much of the United States.

Three 4 feet by 20 feet beds comprise the plantings sponsored by the **American Iris Society**. Also represented are plants from the **Society for Siberian Irises** and the **Society for Re-blooming Irises**.

The American Dahlia Society has helped AHS develop a section of the Ideas Garden into an official dahlia test and display garden, with four beds of test plants and two beds of standard cultivars, which provide River Farm with unbelievable color from early summer to the first late-fall frosts. The test garden gives visitors the opportunity to see plants not yet on the market and to learn just what has to transpire before a cultivar is deemed marketable.

Over 100 new daffodil cultivars are represented in the **American Daffodil Society** bed, where these favourite spring flowers bloom abundantly.

The Marigold Society of America bed shows the recent exciting strides in marigold hybridization, with over 50 cultivars, including the bold flowers of "Burgundy Ripple" reflected in the pure white blooms of "Snowbird" the softly



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shaded petals of "Mellow Yellow" merging with, and accentuating, the brightly colored petals of "Sweet 'n Gold" or perhaps contrasting sharply with the fiery-flowered "Red Brocade".

A planting that has recently taken up residence in the Ideas Garden is a display of hardy cacti and succulents, a group of plants which merits more research and attention. **The National Capital Cactus and Succulent Society** has provided the plants and the expertise necessary to create this new display, and generous donations of petrified wood from an AHS member in Texas has made it possible to arrange a small but very attractive bed.

The American Ivy Society has provided a number of plants and a dedicated volunteer crew to help with installation and maintenance of this special display, which will include these exciting cultivars: "Calico", with its small, slightly curled green and white leaves and pink petioles; "California Gold", which also has curled and variegated leaves, but whose variegation is a speckling of bright yellow; large, shiny-leaved "Parasol" the contrasting, leathery-leaved "Spetchley", which is one of the tiniest of all the ivies; and the aptly named "Curvaceous", with its undulating, creamy-white leaf margins and grey-green centers.

The grounds also feature a wildflower meadow, which has attracted much public attention. These four acres, which cover the lawn sloping down to the Potomac River, are blanketed in spring with white ox-eye daisies. Other wildflowers appear in succession, with bloom lasting through the autumn. This meadow, installed to save manpower and water as well as for its beauty, is an on-going experience. Steve Davis says, he has learned a great deal about meadows through some unexpected turns of events, particularly the appearance of a forest of pokeweed (which even the optimistic could not think of as a wildflower) in the spring following the meadow's first plowing. "Even though these four acres had been lawn for at least 50 years", Steve explains, "the pokeweed seed was laying dormant beneath the grass, and our plowing re-activated it". Only through applications of herbicide and a lot of hard work was the pokeweed put to rest.

The All-America Rose Selections Garden includes over 300 roses selected as the very best plants each year. The perfume of this garden from June through October is pleasantly staggering.

A Children's Garden, planted each spring by a local class of kindergarteners, features easy-to-plant, child-delighting items like pansies, petunias, and strawberries, and a shade garden, including many hostas and ferns, shows gardeners that shade need not be wasted space.

(continued page 105)



THE WILDFLOWER MEADOW AT RIVER FARM IN SPRING (photo: Tim Weber)

The Nancy Steen Garden, Auckland, New Zealand

by Joan Lawrence

"To loiter 'mid the lovely old time flowers,
To breathe the scent of lavender and rose..." (John Russell Hayes).

This quotation, used by Mrs Steen in her book "The Charm of Old Roses", and now engraved on a bronze plaque at the entrance to the White Garden, seems to epitomise the peace and sheer loveliness of New Zealand's most recent garden of old-fashioned roses. Opened just one year ago, the garden has become a haven in the bustling city of Auckland; its gentle colours and soft textures an acknowledgment of respect to Mrs Steen and her lifetime of research into old roses. A representative collection of roses, especially those which Mrs Steen wrote about in her book are now well established along with many of the companion plants which she favoured. Although in her eighties and very frail, Mrs Steen was able to attend the opening of the garden by Her Excellency Lady Beattie, wife of the Governor General, on 13th November 1984.

Toni Sylvester, Heritage Roses New Zealand President, was the prime mover in starting the project in 1982. Through all the stages of planning it has been Toni who has worked tirelessly to see this garden eventuate. Heritage Roses members in Auckland have helped and supported all the way with voluntary labour in planting roses, painting trellis and supplying plants, but Toni has been the guiding light. All the skills she has developed in her own lovely garden at Greenhithe, plus the knowledge she gained from Nancy Steen's book, and from visiting the Steen garden at Remuera, Auckland, have been used in the wonderful blend of old roses and associated plants.

After negotiations with the Auckland City Council Parks and Recreation Department, a site of approximately half an acre was chosen, adjacent to the existing Rose Gardens at Parnell. The final choice would have to be one of the most perfect places for a garden in the world. Warm and sheltered, with a framework of mature trees, the North facing site slopes away with lawns lined with trees down to the glittering waters of Judges Bay, with glimpses of the volcanic cone of Rangitoto Island across the harbour. It is sufficiently separate from the modern rose beds to have its own special identity, yet is still a logical extension to the rest of the garden.

This garden was to be a joint project between the Auckland City Council and Heritage Roses New Zealand, and the original plan was drawn up by Trevor Sholson with details added by David Brady, both from the Parks and Recreation Department. Labouring, such as the double digging of the beds, was done by City Council apprentices and the construction work was carried out by the Council, with Heritage Roses members doing all the planting and much of the subsequent work on the garden. The Head Gardener, Ivan Crowther, relies on much voluntary labour as his duties also include the care of the modern rose garden.

The design of the garden is formal, rather in Edwardian fashion. This formality has been softened with the close planting of the borders, which spill over in abundance onto the grass and gravel walks.

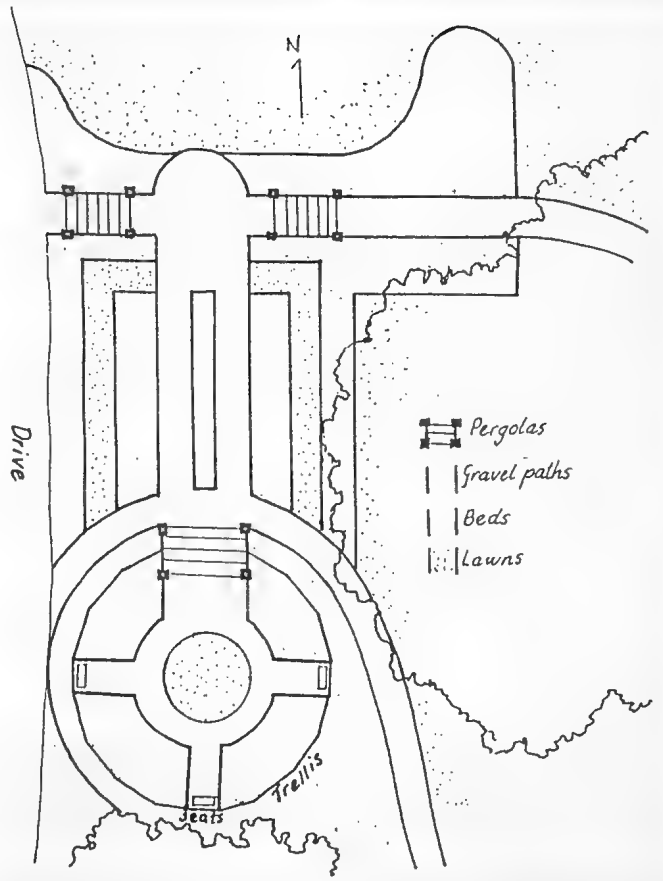
On my first visit to Nancy Steen's own garden last year I was impressed most of all by her skillful use of fuchsias in close association with old roses. In fact many of the fuchsias were so large they towered over the roses. She achieved wonderful colour harmonies using extremely pale toned fuchsias with pale roses, and dark coloured roses intermixed with dark red and purple fuchsias, often with deep coloured Texensis hybrid clematis entwining the two. Toni Sylvester, in planning the plantings, has used some of the varieties Mrs Steen used so beautifully, with fine results. Another direct translation from Mrs Steen's own garden has been the training of "Lamarque" through silver birches. In her garden this magnificent creamy rose simply flows through three large silver birches, showering its large blooms through the soft silver branches. The same effect is being achieved in the new garden.

As in Mrs Steen's garden, the emphasis is on colour, harmony and the individual requirements of plants, rather than arranging the roses in family groups. Over two hundred roses have been planted, reflecting Mrs Steen's gardening style, with climbers and ramblers on pergolas and trellis, roses such as "Zepherine Drouhin", "Gloire de Dijon", "Common Moss" and "Violacea" trained as pillar roses, and other roses such as "Madame Hardy" and "Honorine de Brabant" pegged down. A central bed, kept deliberately low to give unimpeded views over the garden from the White Garden, is planted with different varieties of Spinosissima roses. Their sofy ferny foliage, small flowers and black hips add a distinctive touch to the garden, with the sweet white and pink daisy flowers of *Erigeron mucronatus* forming a spill-over edging.

The White Garden is already much in demand for wedding ceremonies and provides a quiet haven in white, creams and greys within its enclosed space. Such roses as "Madame Hardy", "Boule de Neige", "Blanc Double de Coubert", "White Sparrieshoop", "Anna Maria de Montravel", "Blush Noisette", and the very lovely modern roses "Iceberg" and "Margaret Merril", often repeated in mirror plantings, are associated with camellias "Cornish Snow" and an espaliered "Setsugekka". Other companion plants include *Cistus* "Bennett's White", hostas, snowflakes, hellebores, artemisias, *Lychnis coronaria* "Alba", *Dianthus* "Mrs Sinkins" and "Charles Musgrave", white valerian, *Armeria* "Snowball", campanulas, liliums, philadelphus, *Alchemilla mollis*, white violas and forget-me-nots, tall mignonette, green lavender, white bearded iris, and many others with grey and silver foliage. On the encircling trellis are the climbers "Mrs Herbert Stevens", *bracteata*," Aimee Vibert", "Wedding Day", *laevigata*, "Devoniensis" and "Sombreuil", with flashes of colour coming from roses planted on the opposite side of the trellis. White wistaria, *Rosa banksia alba* and that wonderful creamy blush Noisette "Madame Alfred Carriere" swathe the entrance pergola. Three English park benches are placed around the edge of the circle, for those who wish to stay a while in this peaceful haven.

In the straight beds which lie on each side of the central Spinosissima bed, a large variety of roses are planted. *R. mutabilis*, covered in many-hued butterfly-like flowers, "Martin Frobisher", "De Meaux", "Jean Ducher", are but a few. Most appropriately there are two "Nancy Steen" roses of softest pale peach, which were planted by Nancy Steen's husband, Mr David Steen, at the opening of the garden. These roses are underplanted with such edgings as dianthus, achillea, nepeta and *Stachys lanata*, and interplanted with foxgloves, Queen Anne's Lace, wallflowers, heliotrope, *Salvia horminum, Sisyrinchium striatum*, aquilegias and artemisias. Box hedges line the grass paths, while a hedge of *Lavendula dentata* edges the driveway which separates this garden from the modern rose garden. Two pergolas arch across the path at right angles to the five straight beds. Climbing roses are rapidly clothing the brick pillars, and include "Celine Forestier", "Madame Gregoire Stachelin", "Madame Leonie Vienott" and "Souvenir de la Malmaison". From these structures, flowing beds then meet the lawns which slope down to the water's edge.

Although a young garden, the favoured position, good volcanic soil and loving care given by Head Gardener Ivan Crowther and Auckland Heritage Roses members, have led to a quite incredible growth of the roses, so that the feeling of the garden is that of one long established. It also has a very personal feel which is in no small way related to the guiding hand of Toni Sylvester. This is no static, formal public bedding garden and new roses and companion plants are continually being added, plants shifted to more favourable locations and others discarded if not up to form. It is this intimacy and the very privateness of the garden, as well as



The American Horticultural Society and River Farm (continued from page 103)

A dwarf fruit tree garden and a tiny water garden — both designed to show visitors what they may accomplish in their home gardens — round out the property's collections.

River Farm is open to the public Monday through Friday, 8.30 am to 5.00 pm, throughout the year, except for holidays. Admission is free, and the Society staff would be happy to welcome visitors from Australia any time.

Membership in the Society is open to all gardeners worldwide. Dues for overseas members are $23, and must be paid in U.S. funds. Membership benefits include the bi-monthly **American Horticulturist** magazine; its companion newsletter, which is also bi-monthly; participation in the annual Seed Program; free access to our Gardeners' Information Service; and discounts on a wide variety of gardening books through our Book Buyer's Service. Please write to Connie Clark, Membership Director, American Horticultural Society, PO Box 0105, Mount Vernon, VA 22121, U.S.A., for more information on membership or other Society activities.

Connie Clark is Director of Membership and Public Relations for the American Horticultural Society

the pure beauty of its old roses, the formality of its design and the abundance of its associated plants, which makes the Nancy Steen Garden such a fitting tribute to a great lady of Old Roses.

The list of roses planted so far is as follows. Some varieties have been repeated in mirror planting, especially in the White Garden:

Alba: Celestial, Konigin von Danemarck, Maiden's Blush, *R. alba semi-plena*, Felicite Permentier, Madame Legras St Germain, Chloris, Madame Plantier, Jeanne d'Arc, Amelia, Belle Amour.

Damask: Madame Hardy, Celsiana, Pink Leda, York and Lancaster, Omar Khayyam, *R. damascena bifera, R.centifolia muscosa alba*, Ispahan, *R. trigentepetala*, St Nicholas, Marie Louise, La Ville de Bruxelles.

Moss: Common Moss, William Lobb, Nuits de Young, Comtesse de Murinais, James Mitchell, Marechal Davoust.

Centifolia: Fantin Latour, *R. centifolia*, The Bishop, De Meaux, La Noblesse, Paul Ricault.

Gallica: Belle de Crecy, Charles de Mills, *R. officinalis*, Cardinal Richelieu, Rosa Mundi, Duchesse de Montebello, Anais Segales, Hippolyte, Duchesse d'Augouleme, Complicata, Jenny Duval, Violacea, Tuscany, Superb, Agathe Incarnata, Assemblage des Beautes, Belle Isis, Alain Blanchard, D'Auguesseau.

Portland: Comte de Chambord, Rose du Roi Fleurs Pourpres, Portland Rose, Jacques Cartier.

Bourbon: Great Western, Boule de Niege, La Reine Victoria, Madame Pierre Oger, Souvenir de la Malmaison, Madame Isaac Pereire, Bourbon Queen, Honorine de Brabant, Louise Odier, Champion of the World, Madame Ernst Calvat.

Tea: Devoniensis, Sombrieul, General Schablikine, Marie van Houtte, Souvenir d'un Ami, General Gallieni, Jean Ducher, White Duchesse de Brabant, Anna Olivier.

Early Hybrid Tea: La France, Ophelia, Madame Caroline Testout, Dean Hole.

Polyantha: Cecile Brunner, Bloomfield Abundance, Perle d'Or, The Fairy.

China: Little White Pet, *R. mutabilis*, Madame Laurette Messimy, Fellemberg, Old Blush China, *R. chinensis semperflorens, R. chinensis viridiflora*, Irene Watts, Comtesse du Cayla, Anna Maria de Montravel, *R. serratipetala*, Cramoisi Superieur.



"BLUSH RAMBLER" SPILLING INTO THE WHITE GARDEN FROM THE OPPOSITE SIDE OF THE TRELLIS. (photo: Joan Lawrence)

Hybrid Perpetual: Paul Neyron, Prince Camille de Rohan, Reine des Violettes, Souvenir de Dr Jamain, La Reine.

Rugosa: Blanc Double de Coubert, Martin Frobisher, Anna Endt, Agnes, Frau Dagmar Hastrup, Roserie de l'Hay, Scabrosa, Sarah van Fleet, Fimbriata, Pink Grootendorst, Schneezwerg, Souvenir de Philomen Cochet, Hansa, *R. calocarpa, R. rugosa alba.*

Shrub: Constance Spry, Raubritter, Nevada, Sparrieshoop, White Sparrieshoop, Lavender Lassie, Nancy Steen, Golden Wings, Elmshorn, Clair Matin, Fritz Nobis, Gruss an Aachen, Schoener's Nutkana.

Climbers and Ramblers: *R. bracteata, R. banksia alba, R. laevigata,* Polyantha Grandiflora, Souvenir de la Malmaison, Madame Gregoire Stachelin, New Dawn, Wedding Day, Zepherin Drouhin, Madame Lauriol de Barny, Blush Rambler, Mrs Herbert Stevens, Tausenschon, Parade, Madame Sancy de Parabere, Achievement, Marie Ducher, Veilchenblau, Gloire de Dijon, Madame Alfred Carriere, Aimee Vibert, Lamarque, Cloth of Gold, Celine Forestier, Blush Noistte.

Hybrid Musk: Cornelia, Penelope, Buff Beauty, Felicia, Autumn Delight, Ballerina, Prosperity, Moonlight.

Species: *R. dupontii, R. foetida persiana, R. moyesii, R. seticera pteracantha, R. roxburghii plena, R. pruhoniciana, R. webbiana, R. pomifera duplex, R. virginiana plena, R. macrantha, R. fedtschenkoana.*

Spinosissima: Altaica, Bicolour, Double Cream, Karl Foerster, Double Yellow, Stanwell Perpetual, Double Pink, Falkland.

Floribunda: Iceberg, Margaret Merril.

The Dog's Grave Walk
by Kay Overell

I didn't always call my plan to convert the front lawn into garden beds and a path "The Dog's Grave Walk". Before we began lifting the turf I called it, somewhat pompously, "The Pond Walk". My plan was to have this little path meander down to where it would circle a small pond before coming back up the meanders again.

It was when the pond was a yawning, grave-like hole in the clay, during the seemingly permanent confusion of construction that I turned to black humour.

As it turned out, even refuge in the macabre was denied me when those awkward silences and flickering expressions of pain were explained by the fact that everyone to whom I spoke was engaged in varying degrees of canine bereavement. Usage was then restricted between myself and "the right-arm man" (as the Japanese in their unique adaptation of English call the one who does all the heavy work).

Truth to tell reality struck my dream a blow long before the yawning hole appeared; for after just a few slices of turf were removed a bit of scratching revealed a full three inches of top soil.

Is it any wonder that the first white Sydneysiders almost starved to death? Anyone who has gardened since on Sydney's sandstone ridges understands exactly why. The Reader's Digest Illustrated Guide to Gardening calls our soil "poorly developed" and even that could be euphemistic.

A fellow ridge gardener and I once agreed, after reading of the six feet — yes, six feet — of topsoil which the garden of Fern Hill sits upon, that we would be capable of immoral or unethical acts in order to work with that unbelievable depth. However, after gazing at the three inches I would probably have sold my soul for a full six inches.

Faced with the three inches we edged the path with two courses of bricks placed on the ground's surface, and filled the beds to the top of the bricks with humus-rich soil, and eighteen months on the "plant material" (just kidding), seems happy enough with its meagre toe-hold on the clay.

No, it wasn't the lack of top-soil that nearly defeated me, that's business as usual in this garden. It was the dog's grave — the pond itself.

For it is all very well for those who urge us to "introduce water into the garden", "such a dry continent", and so on, and it is also very well for those many people who tell us how to build our ponds. On this I won't digress far except to warn those considering a pond not to choose its design by flicking through the glossies, then stopping transfixed by the sight of perfection while stabbing your finger crying "That's it, that's the one!" It probably isn't because that pond is not in your garden, it is in another almost certainly different one. What you must do is go outside and look and look at your site very carefully and build the pond to suit the site. Otherwise you will have to live, as I must, with the kind of blunder that is a constant aesthetic reprimand. Again I must defer to Russell Page's wisdom and experience; for as he insisted there will be something in the vicinity of the pond which will dictate its design. There was in my case, but I was too busy looking at books to see it. Now back to the pond advocates; they tell you, when the pond is built, to fill it, change, then age the water and in with the fish and the plants. All of which will probably leave you with an utterly repellent body of algae-infested water that resembles, more than anything else, an avocado smoothie.

"The water will stabilise and lose its initial bloom of algae", they tell you somewhat vaguely. Well, mine didn't. For twelve months mine didn't, and how Miss Piggy and the Magnificent Gonzo, the veil-tailed goldfish I grandly released into that giant green milk-shake, ever worked out which way was up or down I really couldn't say. It will not surprise you then to learn that Miss Piggy and Gonzo gave up the fight and had to be buried in the clivia bed beneath the oleanders. (I have since learned that veil-tails aren't suitable for the rough and tumble of the outdoors).

Friends too were unimpressed. On viewing the pond for the first time an unspeakably honest person, while looking me in the eye, pointed at the murk and said it was a sinister,

The Dog's Grave Walk (continued)

evil-looking creation. Even pre-schoolers waddled disinterestedly away.

After twelve months of this humiliation how, then, did I triumph? I did what tradition dictates; I lowered pots of water lilies into the pond. Then a lot of rain fell and one morning I looked into the depths and apart from the pond being the wrong shape, all was well. Imagine my joy. I could see about eight inches down. In one of the many books I read it said that the water shouldn't be too clear — you should just see an outline of your hand when holding it six inches beneath the surface. I learned that the water lilies deprive the algae of light, thus controlling their swarming colonies.

"The Dog's Grave Walk" is as well now as it will ever be. The plants are spilling over the brick edging, the birds have claimed the pond for their own, and there is an old weathered chair from which one can gaze at the new and more suitable Comet goldfish (which are known locally as "Benny and the Jets").

The moral of the story being that those who plan to avoid the water lily because they, like me, think the whole organism looks as though it's been produced in a plastic fruit and flower factory will do so at their own and their goldfishes' peril.

An Imaginative Park Project

The Premier of South Australia has announced that the old Hackney Bus Depot site in Adelaide will "be given back to the people of Adelaide as parklands". The entire 5.2 hectare site will be returned to parkland use, allowing for the much needed expansion of the Adelaide Botanic Gardens, virtually all the land coming under the control of the Botanic Gardens.

The plan includes a multi-million tropical conservatory which the South Australian Government has nominated for Federal Government funding as a major Bicentennial project. New displays and services within the Botanic Gardens will be possible under the expansion plan; the Goodman Building will be preserved and used for community activities by groups such as horticultural societies and the National Trust; the Director, Dr Brian Morley, sees the possibility of organising horticultural and floral shows within the old tram "running shed" to give Adelaide its own version of the Chelsea Show.

There is no doubt that the redevelopment of the Hackney site is an imaginative and exciting concept which will greatly enhance Adelaide's aesthetic green belt.

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Planning for Perfection

by Duane Norris and Colin A. Smith

The marriage of a house and garden to-day is not often a well thought out exercise. The only planning that goes into many gardens is that which the owners have seen in other properties in the same street. Thus one sees the same plants and bush rock, etc. albeit juxtaposed slightly differently, but very stereotyped and unimaginative.

It is refreshing to the eye occasionally to see a garden which really makes a house look pretty — a garden which somehow complements the look and style of the house and thereby gives it a certain ambience.

With the revival of interest in old houses has come a revival of old British standard colours. Thus many of the houses built in colonial and Victorian times which have recently been renovated and painted in their original colours create a mood of yesteryear, and give the houses a special appeal. So too it should be with the design of the gardens, that they add to the mood of the period.

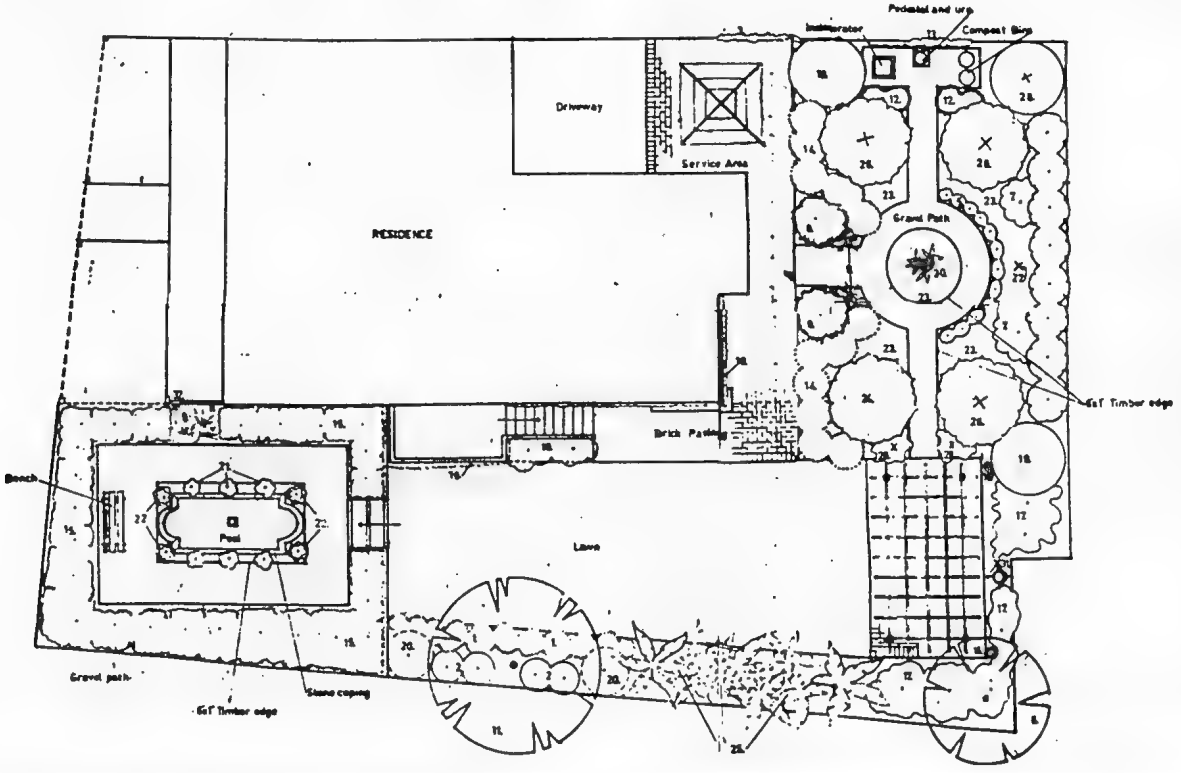
In designing the garden for a free-standing Victorian house in Balmain we had the advantage of a completely restored house. Painted in biscuit with buff and Brunswick green trim, the building presented a pretty picture of a bygone era. But the garden presented itself as a disaster area, overrun with kikuyu grass and a mixture of native trees and, of course, the ubiquitous focal point of all suburban gardens, the Hills clothes hoist. The garden itself was L-shaped and large by Balmain standards.

The brief from our client was simple. She wanted a garden which was more manageable, avoiding the regular weekend drudgery of mowing a huge area. As well, it had to be in sympathy with the house.

The final design had in it some strong influences from Victorian times. Because of its size we decided to create interest by splitting the garden into four main areas or rooms.

Firstly, a kitchen garden was set immediately behind the kitchen at the back of the house. The layout of this area was determined by the presence of three large citrus trees already there. Gravel pathways were created to enter this area in a formal layout favoured by many Victorian gardeners. The addition of a Valencia orange balanced the three existing citrus trees. This area was to be used for growing vegetables and herbs as well as bulbs and cut flowers, containing perennial favourites such as lavender and daisies.

This gravel pathway then led to the second "room" - a covered pergola. This was designed as an eating-out area with brick paving in colour tones matching those of the house. The posts of the pergola were copied from the existing





verandah posts and painted buff.

This covered pergola was to act as the focal point of the garden. Sitting in it one can look through the kitchen garden to another small focal point in the form of a pedestal and urn, catching glimpses of a round bed of daylilies. Looking west one sees the vista of a well manicured lawn leading to a formal pond area.

The lawn area was "cut" and the fill placed behind a low retaining wall up to the pond area. This gave the third room in the garden which was the gently sloping lawn, lined by a border of agapanthus and azaleas. The lawn ran right up to the paving of the pergola and allowed guests to spill out from the covered pergola onto the lawn.

Sandstone steps from the lawn area led to the fourth room, or contemplative garden as we called it. This was a rectangular area bounded by a hedge of murraya. The formal pool was again surrounded by a gravel path and bordered by standard gardenias and standard miniature white roses. A small cast iron seat painted Brunswick green was placed so that it gave a view over the pond and down through to the pergola.



New timber paling fences around the garden were painted green so that foliage from adjoining properties appeared as though it was in the client's property. The Hills hoist was moved around to the northern side of the house, effectively taking it out of the garden yet putting it in full sun all day and right next to the laundry.

The other interesting design feature of this job was that the house appeared to be highly elevated when standing in the garden. This was due, of course, to the sloping site. Virginia creeper was planted so that it would be trained to grow up to the floor level of the house, thus bringing the house down to the garden.



Finally, a semi-automatic irrigation system was installed, thus further satisfying our client's brief for a more manageable garden. As well, the small area of lawn is easily mown and maintained as it is edged with brick paving and a timber edge.

Thus what was once a garden with no shape or form has become a pleasant and manageable area, a perfect complement to the restored Victorian house and re-creating the mood of the period.

photo captions:
top left: THE BACK OF THE HOUSE SHOWING PART OF THE KITCHEN GARDEN
above right: LOOKING DOWN ON TO THE KITCHEN GARDEN
bottom left: VIEW UP TO THE FOUNTAIN FROM THE LAWN AREA
(photos reproduced by permission of 'Australian House and Garden')



above: *ROSA LAEVIGATA, THE CHEROKEE ROSE, HAS A DISTINCT CLOVE FRAGRANCE*
(photo: Pamela Jane Harrison)
(see article 'WILD FRAGRANCE' overleaf)

below: *ROSA LONGICUSPIS HAS THE FRAGRANCE OF RIPE BANANAS*
(photo: Keva North)





Wild Fragrance

by Judyth A. McLeod

'Oh, no man knows through what
wild centuries roves back the rose".

The fragrance of the wild roses remains untrammelled by man. They carry their wildness in their scent. The fresh green apple sweetness of the eglantine and its progeny, the piercing sweetness of the musk, the wild cowslip fragrance of the Yellow Banksia, the overwhelming wine and violets of White Banksia come constantly to mind. To these can be added the pure sweet fruit fragrances of orange blossom, lemons, rich apricots and ripe bananas. Others owe relationship to no other plants, with their individual fine astringent dashes of cool fragrance.

One of the unexpected delights of the wildlings is the diversity of their foliage and the fragrance that may spring from a crushed leaf. *Rosa eglanteria* is the Eglantine or Sweet Briar of the poets, the "smelling Brere" of Spenser and Shakespeare. Its Latin name is an evocation of the poetry of the English language, so that it is unfortunate that this exquisite creature of English hedgerows should have been cursed for a time with the name *Rosa rubiginosa*, meaning "rust-coloured". This name arose from a rare error in the work of Linnaeus, who accidentally transposed the names of the Austrian Yellow Rose and the eglantine. Its rightful title has now been restored.

The eglantine and selected forms of it are old in cultivation. Pliny wrote that "the Eglantine will cast a sweet and pleasant smell, although it reach not farre off". The single delicate pink flowers have a pure and delicate perfume, but it is for the fragrance of its foliage and of its glowing red flask-shaped heps that it is best known. The faintest brush of fingers or splashing drops of rain release the delicious scent of ripe sweet apples. It was as much for this, no doubt, as for its accessability, that the Romans in England used it for hedging their villa gardens.

The eglantine was one of sixteen roses mentioned in Gerard's Herbal of 1598. Many variations in the wild, as well as accidental outcrosses with garden roses, were treasured by gardeners. Would that more of these early eglantine varieties and hybrids were still with us, so many sound both quaint and desirable. William Paul, generally regarded as a reliable stabiliser of the rose listings of the earlier part of the 19th century, listed fifteen varieties including one with mossy buds and pink blooms sold as "Mossy". The moss mutation seems to be one to which the genus is peculiarly prone, both the damasks and centifolias having succumbed. To the best of my knowledge neither "Mossy" nor any other mossed sport of the eglantine is now grown.

A relatively recently introduced hedgerow wildling worthy of cultivation is "Janet's Pride". It was found, according to the Reverend Wolly Dod, growing beside a lane in Cheshire and was introduced into commerce by the famous nursery of Paul and Son in 1892. The flowers are semi-double, a charming cherry pink with a white eye radiating out from the centre. She remains a true country lass well worthy of preservation. Another lasting treasure among the eglantine's children is "Manning's Blush Sweet Briar", known to have been in cultivation before 1799. The flowers are small, blush white, and fully double, while the leaves retain all the sweet fragrance of the parent.

The challenge to extend the existing array of eglantine varieties by hybridization was taken up by Lord Penzance of Godalming in Surrey. In 1889 at the annual Rose Conference Lord Penzance read a paper on the "delights and capabilities of the wild rose" and went on to prove his point by releasing a total of 16 hybrids of the eglantine through the firm of Keynes, Williams and Co. of Salisbury in 1894 and 1895. He was in his eightieth year, which disproves the belief that rose breeding must begin, if not in the cradle, certainly the day after. His releases included "Amy Robsart" (semi-double deep rose), "Flora McIvor" (single pink with a white eye), "Green Mantle" (single red with a white eye), and "Julia Mannering" (pure light pink, slightly double). Most of these hybrids retained the foliage fragrance of the parent. Two, saved as namesakes for his wife and himself, resulted from crosses with *R. foetida bicolor* and "Harrison's Yellow" respectively; "Lady Penzance" has aromatic foliage and coppery apricot single blooms powdering the pretty arching bush, and "Lord Penzance" has sweetly fragrant blushed fawn single blooms and apple scented foliage.

Lord Penzance has not been the only rose hybridizer to recognise the worth of the eglantine. Wilhelm Kordes used a semi-double large flowered seedling named "Magnifica", which resulted from the selfing of one of the Penzance Briars, a plant remarkable for its vigour and fragrance, to introduce vigour into his breeding programme. Many delightful shrub roses have inherited this transfusion of wild genes, not least

of which must be "Fritz Nobis", surely one of the loveliest roses bred with arching branches, weighed down in late spring with pale pink fragrant semi-double blooms.

The Cinnamon Rose occurs in both single form, as painted by Redoute (*R. cinnamonea flore simplici*) and double form (*R. cinnamonea plena*). The double form is one of the oldest double roses recorded and was reputedly introduced into England from southern Europe around 1569. More difficult to detect is the reason for its name. Certainly the deep pink flowers have nothing worthy of the epithet "cinnamon" in their sweet fragrance, although Parkinson claimed that they did. On the other hand Gerard said that the fragrance laid in the leaves. It is odd that both should attribute cinnamon fragrance to this rose, or that the name should have been perpetuated. Are we harbouring changelings, perhaps inferior seedlings in which the fragrance is greatly reduced ?

If the Cinnamon Rose is of dubious value to the olfactory conscious, then *R. glutinosa* is quite the reverse. It is a charming oddity well worth collecting for its aromatic foliage which Graham Thomas described as smelling "like a pine forest on a hot day". The sticky excretion of glands on the leaves lingers for hours carrying with it the refreshing resinous quality of its fragrance. The flowers are single and like the eglantine, to which some authorities claim it is related. The heps are handsome and gooseberryish, of a luscious dark red. *R. setipoda* from western China shares this glandular pine-like aromatic secretion. Leaving nothing to chance in its attempt to seduce, the flowers have the green apple scent that many find irresistible and the leaves have the ripe apple scent of the eglantine. To this add handsomeness of form and exquisite single blooms of pale pink, each petal individually notched, and a boss of creamy stamens.

The wild yellow roses have their own claim to foliar fragrance in the Incense Rose (*R. primulina*). The young reddish-brown ferny foliage has a peculiarly penetrating incense-like odour, particularly noticeable on damp calm days, or when crushed. The flowers, though of no detectable scent, are of pale primrose yellow, and bow down the arching branches to create the airiest and most spring-like effect.

If the foliage of wild roses holds many hidden fragrance delights, then the wild flower fragrances seem to echo every invention of nature, from citrus to spices, not to mention tropical fruits, even animal scents.

Green apple fragrance, unexpected to those used to the more limited repertoire of the modern roses, is by no means uncommon. The Old Blush China rose is no more than faintly sweet on a hot day; yet when the weather is cool and damp it surprises with the fragrance of wild green apples. *R. wichuriana*, a rambling rose with small white flowers, has passed its unmistakable apple scent on to many of its progeny. Regrettably the most famous Wichuriana rambler of all, "Dorothy Perkins", lacks any fragrance whatsoever, but "Alberic Barbier" (1900) with creamy-white double blooms, "Francois Juranville" (1906), "Gardenia" (1899), "May Queen" (1898) and an as yet unidentified rambler from Brownlow Hill, with very double quartered pink blooms and raspberry blushed centres, all share this scent of ripe apples. "La Perle" (1904), with creamy double flowers, has an intense fragrance compounded of lemons, tea and green apples. "Gerbe Rose" (1904), with large cupped loosely double creamy pink quartered blooms, has a fragrance that Graham Thomas described as resembling white paeonies. "Debutante" (1902), resulting from a cross with the Hybrid Perpetual "Baroness Rothschild" has a delicate cowslip fragrance. "Albertine" (1921) and "Emily Gray" are richly fragrant without specific affinities. A fine example of a ripe apple-scented rose is "Silver Moon", breathtakingly lovely with large slightly double creamy white blooms, a hybrid of *R. laevigata*.

Floral mimicry is a common phenomenon in the genus. The so-called "old rose" fragrance is a complex mixture in which the notes of many ancestral lines are merged. Species roses, however, tend to have definable fragrances, many of which have their counterpart elsewhere in the plant kingdom.

Primrose fragrance can be found in the flowers of two beautiful hybrids of *R. sempervirens*, "Adelaide d'Orleans" and "Felicite et Perpetue". The former was named for the youngest daughter of the then Duc d'Orleans and raised by his gardener, M. Jacques, at the Chateau Neuilly. The blooms

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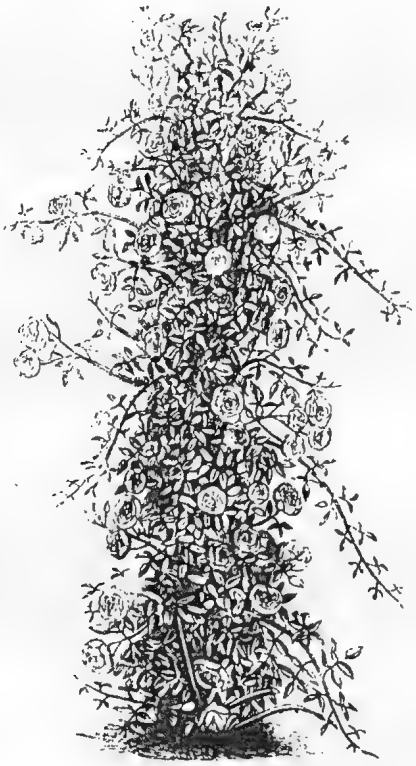
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can best be likened to those of a weeping double Japanese cherry with clusters of deep rose pink buds opening to creamy pink and graduating to blush white in the centre, with pale yellow stamens. The latter was named after two saints who were Carthaginian martyrs, St Felicitas and St Perpetua. In due season, against a background of shining dark green leaves it covers itself in a breathtaking veil of milk-white perfect double flowers with tiny button eyes that open from crimson blushed buds.

The fragrance of sweet violets recurs in Lady Banks' Rose (*R. banksiae var banksiae*), a rambling rose of unique beauty bearing small double white flowers in Victorian posy-like clusters along arching thornless branches. The fragrance has nowhere better been described than by Reginald Farrar who spoke of "heaps of snow with an intoxicating smell of wine, with violets and pure warm sweetness". The redoubtable Dean Hole described it as having "a sweet perfume as though it had just returned on a visit from the violet". The same fragrance is to be found in the splendid old Polyantha rose "Eugenie Lamesch".

The fragrance of ripe bananas is perhaps the most unexpected in the rose's repertoire. The lovely pale pink Bourbon "Souvenir de la Malmaison" not infrequently surprises with a mixture of cinnamon and ripe banana, particularly in the morning, though a simpler spicy sweetness may be all that remains in the afternoon. *R. soulieana*, together with its glorious pale pink single-flowered hybrid "Kew Rambler", and the lovely *R. longicuspis*, introduced from western China into England in 1915, have ripe banana fragrance in abundance, while that old climbing rose of 1907 origin with lots of *multiflora* blood on both sides of its pedigree, "Goldfinch", has the loveliest fragrance of oranges and ripe bananas in its yolk yellow to milky-white blooms. "Dupontii" (1817), bred at Malmaison, is a fully clothed large shrub rose which smothers itself in large milky-white flowers with stunning banana fragrance.



Pillar, or Pole Rose.

The fragrance of fresh oranges or of orange blossom is another unexpected delight in the wild roses. *R. gentiliana* is a quick growing climber with clusters of creamy white flowers powerfully fragrant of orange blossom set against handsome dark green foliage. The same orange fragrance is to be found in the double lilac flowered "Veilchenblau" and, particularly in the early morning, in "Wedding Day", a vigorous and glorious climber with huge panicles of single white roses. A cross between the Musk Rose (*R. moschata*) and *R. multiflora*, "The Garland" (1835) has clusters of double white blossom redolent of fresh oranges.

Raspberry scent is another unpredictable delight. *R. hillieri* is a reasonably restrained climber with single deep red flowers and fresh raspberry breath. *R. multibracteata*, a vigorous shrub, covers in little grey leaves and tiny raspberry scented pink blossom. Among the more sophisticated Bourbons "Adam Messerich" and to some extent "Mme Isaac Pereire" share the fragrance of raspberries, and it has cropped up in batches of rose seedlings of my own breeding.

On the other hand, ripe pineapple is an elusive fragrance, although the sweet chestnut heps of *R. roxburghii*, which develop from glowing pink blooms, do indeed smell of pineapple. Ripe apricot fragrance would appear to be non-existent in wild roses though it appears in at least two with Tea ancestry, the Noisette "Deprez a Fleur Jaune" and the old gold Tea "Lady Hillingdon". In both the ripe apricot scent is strong in the morning air, but by noon has joined the anonymous ranks of the tea-scented roses. Lemon scent is again missing in the wild roses, but is present in the Hybrid Tea "Blue Moon" and there is a startling delicious lemon sherbert in "Vol de Nuit". Strawberry fragrance occurs in the opening buds of that lovely old Tea-Noisette "Marechal Niel" and the old Hybrid Tea "Florence Izzard". It would appear that these extra "fruits of the rose" waited for an infusion of the Tea-scented rose.

The spicy sweet breath of clove pinks is also found in the wild roses. The Cherokee Rose (*R. laevigata*) with its large white single blooms has a distinct fragrance of cloves, as does the Rugosa "Sarah van Fleet", the old Noisette "Champney's Pink Cluster" (particularly on a still evening) and the ground cover *R. paulii*, with large white flowers like clematis. *R. helenae*, named for E.H. "Chinese" Wilson, is a vigorous climber with masses of strongly and sweetly spicy single white flowers.

The Musk Rose (*R. moschata*) reached England reportedly from Italy sometime prior to 1540, and was by all accounts one of the commonest of garden roses in Elizabethan and Jacobean times. The true musk is late-flowering with a mixture of single, semi-double and double white blooms,

very free of its fragrance on the air and giving off a true sweet musk-like perfume. This was the rose of poets and playwrights, its fragrance and beauty extolled by Shakespeare and Francis Bacon.

From all accounts this rose became almost extinct in England in the 19th century though it was certainly still grown in Ispahan where it was known as the Chinese Tea Rose. In one of Mrs Gaskell's stories, a Mrs Ludlow remarks "You remember the great bush at the corner of the south wall by the blue drawing room windows — that it the old Musk Rose, Shakespeare's Musk Rose, which is dying out through the kingdom now."

The fragrance of this rose should not be confused for those heavy and unforgiveable cheap "musky perfumes". The true musk perfume is sweet, light and refreshing, with never a heavy note to mar it. Bacon, whose nose was reliable, even if his detailed memory of the seasons was not, placed the perfume of the Musk Rose next to that of the violet. It met equal approval with Canon Ellacombe who acclaimed the rose's ability to "give out its scent of its own accord and unsought", recommending it to be trained around a bedroom window.

Many beautiful shrub and climbing roses have *R. moschata* in their breeding. "Francis E. Lester" is one of my greatest delights, a vigorous and glorious climber with huge trusses of single milky-white blooms blushed pink at the edge like appleblossom and sweet musk fragrance. The Musk hybrids "Moonlight", "Propsperity", "Thisbe", "Autumn Delight", "Penelope", "Cornelia" and "Felicia" all have sweet musk in their breath and are stunningly lovely shrub roses, while "Vanity" has the delicious fragrance of old-fashioned sweet peas.

Many roses among the wildlings are also sweetly scented. Father Hugo's Rose (*R. hugonis*), for example has the same delicate wild sweet breath as the eglantine. Many of the Burnet or Scots Roses (*R. spinosissima* and its hybrids) have been planted since Tudor times for their fragrance, hardiness and the charm of their modest flowers. You may read with a smile in the writings of John Gerard that the Pimpernel or Burnet Rose "groweth in a pasture as you go from a village hard by London called Knightsbridge unto Fulham, a village thereby .." Most sweetly scented of all the Burnets is "Stanwell Perpetual" (1838) with fully double pale pink blooms.

The dog rose, *R. canina*, which lines roads and lanes in the Barossa Valley, has a sweet fragrance. So too has *R. virginiana* and its semi-double form "St Mark's Rose". *R. nitida*, the North Eastern Rose, *R. blanda*, the Meadow Rose, and *R. humilis*, the Pasture Rose of North America, all found their way into the hearts and gardens of early colonists. The Dwarf Swamp Rose, *R. lucida*, which was later to change its name, won favour with Thoreau who wrote of bringing home a few buds and placing them in water, finding in the morning that they had scented his chamber. Gertrude Jekyll too approved its fragrance as "faint but very distinct".

Three glorious wild roses will end these olfactory peregrinations. *R. multiflora* was introduced in several forms



(pink, white and double) from Chinese gardens of the 19th century. It has sweet, delicate pleasing fragrance to match its grace and beauty. *R. macrantha* is too beautiful a shrub rose to bypass. It is a magnificent creature with large creamy single blooms delicately blushed at the edges and most deliciously fragrant. The largest rose is left until last, *R. gigantea*. Here is a rose both willing and able to conquer the world — the sunny corners of it at least. It is said to have been the original Tea rose. The solitary flowers are fully 15 cm across, the petals imbricate-obovate, pure white, with deep orange anthers, and scented like Tea roses. It is astonishingly vigorous, yet very graceful and was the darling of Alister Clark, who used it extensively in his breeding programmes.



Heritage Roses in Australia

by Moraig Godfrey



I sometimes wonder whether, when Trevor Nottle set out to bring together lovers of the old-fashioned, shrub and species roses, he had any idea that he would create a fellowship as large and widespread as Heritage Roses in Australia is to-day.

In late 1978, Trevor wrote privately to a number of people known to be interested in these roses, "... to enquire how you would feel about joining with me to form a loosely organized body of old-rose lovers. As we are widely scattered across the Commonwealth it is unlikely that a club organized on the usual floricultural society model would succeed, however I believe that between us we could do much to foster the preservation of the rose beauties that form part of Australia's rose heritage."

The response was good, and in May 1979 Trevor sent out the first quarterly Newsletter to 104 members of the new Society — Heritage Roses in Australia was under way.

Under Trevor's editorship, HRA grew and flourished. When he retired as editor at the end of 1984, I succeeded him (a hard act to follow) and at the end of this first, busy, exciting and rewarding year as editor I am happy to say that our membership has continued to grow. It has now more than quadrupled since that first Newsletter of 1979 and every week brings more requests for information and more applications for membership.

I believe that HRA is a somewhat unique organization. Although now incorporated (in South Australia) we have succeeded in retaining our informality, and members are free to be as active (or inactive) as they wish — to join the activities of a Regional Group or to form a new Group where there is none, or simply to "do their own thing".

We are scattered throughout all the States of Australia (no members in the Northern Territory yet), in towns, cities and isolated country areas. Overseas we have members in New Zealand, the United States, the United Kingdom, India, East Germany, South Africa and Switzerland, and we exchange Journals with similar societies outside Australia. We are a motley collection — nurserymen and landscape gardeners, botanists, artists, historians and authors, photographers, floral artists, rose exhibitors and breeders, professional gardeners, experienced amateurs and beginner-gardeners who have never previously grown anything. Some garden on acres of ground, others in pots on a balcony — but all are bound together by a common interest in and love of the roses of the past.

In some areas, members in close proximity to each other have formed Regional Groups, each with a Co-ordinator — there are twelve such groups around Australia at present. They hold informal "get-togethers", visiting each others' gardens, arranging open days, swapping cuttings, organizing displays, visiting old cemeteries and homesteads in "search and rescue" operations. Many old roses believed lost to cultivation have been recovered, identified and reintroduced as a result of their efforts. Many more have not yet been identified.

Often we are asked for help by other organizations, and we have assisted with advice and the supply of plants for the restoration of important old gardens, and for the creation of new Old Rose gardens in many parts of Australia.

Members visit each other when travelling to other parts of the country, and although we have never met as an entire society, the bond of fellowship that exists between us is very real. It can be felt in the articles and letters I receive constantly.

This year, many of us will meet for the first time, when the Second International Heritage Rose Conference takes place in Adelaide from 31st October to 3rd November. The enormous task of organizing the Conference has been undertaken by a Committee of South Australian members, chaired by Trevor Nottle. The Committee has assembled an impressive list of guest speakers from Australia and overseas who will speak on almost every aspect of old roses, and has arranged visits to interesting and beautiful gardens — a combined programme which should delight every old rose lover (further details are given elsewhere in this issue).



If you are interested in membership of Heritage Roses in Australia please write to me at 95 Cooma Street, Queanbeyan, NSW 2620, or phone me after hours on (062) 97.9967.

AUSTRALIAN GARDEN HISTORY SOCIETY

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Annual General Meeting 1985

The following are the salient points arising from last year's AGM:

Treasurer's Report

A copy of the audited accounts for the period to 30th June 1985 is enclosed with this Journal (to AGHS members only).

Executive Committee

Mrs J. Mitchell, Dr J. Brine and Mr T. North were re-elected to the Committee for a further three-year term. Mrs J. Newman (Tas) was elected to fill the vacancy caused by the resignation of Mr M. Hurburgh.

Proposed change to Constitution

The following notice of a motion to be put before the 1986 AGM was received;

"That the Society's Constitution be amended as follows:

By the deletion of the words "each membership unit shall be entitled to one vote only" in Article 1.

By the addition of the following Article:

Article 8: Proceedings at General Meetings.

Section 1: Quorums. No business shall be transacted at any General Meeting unless a quorum of members is present. A quorum shall consist of forty members, and for the purposes of this Article "member" includes a person attending as a proxy; family membership shall be deemed to constitute two members and corporate membership three members.

Section 2: Voting. A resolution put to a vote at a General Meeting shall be decided on a show of hands unless a poll (before or on the declaration of the result of a show of hands) be demanded either by the Chairman or by at least seven members present in person or by proxy. On a show of hands every person present shall have one vote; in the event of a poll a member may vote either in person or by proxy or by attorney; family members shall be entitled to two votes per membership and corporate members to three votes per membership. In the event of an equality of votes the Chairman of the meeting shall be entitled to a second or casting vote."

Bicentennial projects

The following are under consideration:

An exhibition of Australian garden history at the Museum of Garden History in South London.

The establishment of a library, probably to be housed initially at the CCAE, Canberra.

The publication of a series of biographies of Australian plant collectors, botanists, landscape designers, nurserymen, etc.

Further suggestions for Bicentennial projects are welcome.

Copies of Constitution

Any member who would like a copy of the Society's Constitution should apply to the Secretary.

Next Annual Conference

The 1986 Annual Conference and AGM will be held in Launceston from 7th to 9th November.

Chairman's Report, 1985

Firstly, I would like to welcome all our members to the Conference. It is wonderful to see so many of you here, and I hope you are enjoying the programme so far, in spite of the weather.

Next, I would like to thank the members of the Executive Committee for their hard work and support during the year. A National Society in a country such as Australia is a difficult thing to administer, and meetings entail substantial costs in air fares for members to attend. However, your Committee meets four times a year to conduct the business of the Society.

I would particularly like to mention the efforts of our Secretary, Tim North, on whom the bulk of the work of the Society falls. Tim has never actually told me how much time he is obliged to spend on AGHS matters, but I know that it is considerable. Thanks also to Richard Ratcliffe, who has organized this Conference; this has not been easy as he has not had a large membership to draw on for help. I think you will all agree it has run very smoothly and that we have seen a variety of interesting gardens.

The AGHS was formed in 1980, and since then the membership has grown steadily to the present figure of 1,350 (up from 900 last year, i.e. almost 50%).

The Society plays a role in research, education and the protection of important gardens and plants.

In 1984 a sub-committee was set up to begin listing historic gardens in every State. Guidelines for listing were set out in a paper prepared by Peter Watts. I have to say that progress has been much slower than the Committee hoped, but nevertheless in every State either the initial listing has been done or is being worked on. This listing is intended to provide a basis upon which submissions for financial assistance (grants and tax relief) can be made; i.e. if a garden is on the list it would be eligible for assistance or relief. It is a move towards the protection of important gardens. We hope to publish the list in the Journal, and to set out priorities in terms of conservation.

I believe one of the chief concerns of the AGHS should be the gradual loss of this country's historic gardens. This listing is also a necessary first step in encouraging awareness amongst the community and governments of the existence and value of historic gardens and their special needs.

The educative role of the AGHS is largely carried out by the Journal, lecture tours by overseas experts, such as the recent tour by Professor Sun, and activities organized by the State Committees — lectures, discussions, garden visits, practical days, and so on.

As far as the protection role of the Society goes, we must rely on our members to bring to its attention any threatened gardens or plants. For example, recently it was reported to us that a significant stand of elms was threatened in Hobart. After a flurry of letters and protests from the AGHS and others, the elms were saved.

This year has seen a big increase in State Branch activities, which is encouraging, as it is essential for the Society to have strong State or Branch organizations. I thank all State Committee members for their efforts in organizing activities for members. If any of you here, not already involved, can offer assistance to your local Committee please do so as I know they will welcome you.

Tasmania, Victoria and New South Wales all now have strong Branch activity. South Australia has formed a Branch and is now organizing activities for members, and in Queensland we have a small nucleus of members hoping to start a Branch.

One State project which deserves mention is the adoption of "Belmont" by the Victorian Branch. Many of you will have seen this fascinating house and garden at last year's Ballarat Conference. Members have helped the elderly owners with pruning, weeding and the clearing of dangerous trees. The AGHS has applied to the Heritage Commission for funding to assist restoration. Next week-end Burnley Horticultural College students with five staff (all of whom are members of the AGHS) will visit "Belmont" to make measured drawings, collect specimens, make plant identifications, and take down an oral history.

A tour is off to New Zealand on Monday, which has been organized under the auspices of the AGHS.

The Australian Garden Journal, the official Journal of the AGHS, goes from strength to strength and is a publication we can be proud of. It is a magazine of a high standard and the last issue, in colour, was superb.

The Journal is also a source of new members and is now on sale to the general public, which will hopefully gain us many more. 7,500 copies of the last Journal were printed, and copies sent to subscribers in New Zealand, England, the United States, Canada, Belgium, West Germany and Japan.

The Committee decided this year to award a prize during 1986 for the best survey of an historic garden or landscape by a student at a recognized tertiary institution. The response to this has been very good and approximately 100 entry forms have been sent out.

A number of projects are under consideration at the moment for our Bicentennial Year. We would be pleased to have any suggestions from members on this, either from the floor or at a later date — perhaps in the time set aside for discussion to-morrow. Firstly we plan to mount an exhibition of early Australian gardens; this idea came from the Tradescant Trust in London who are keen to show such an exhibition at their Museum of Garden History — the world's first such Museum, now being established. Such an exhibition could travel to each State and help engender interest in the Society and in its aims. Another Bicentennial project we are planning is the publication of a book containing short biographies of people who have been important in the garden history of this country. One member of the Society has been gathering material of this kind and has offered to assist in this venture. We would also like to start a collection of books, journals, prints, diaries, plans, etc. of merit. Some members may have such items which they may like to donate or bequeath to the Society. This collection will probably be kept at the CCAE, where it would be available to design students and researchers. The Committee would like to ask members with skills in research, writing or organizational abilities, and with time to spare, as we will need to make a big effort to get these projects off the ground.

I know those who organize events for our members face some problems. The serious or intellectual activities are comparatively poorly supported, while garden visits are well attended. I would hate to think that we are an association of day-trippers gaining privileged access to other people's gardens

Among our members we have academics, writers, horticulturists, landscape designers and many other related fields of expertise — we must marry these intellectual skills with the appreciation and interests of our members. It is not enough to be either an erudite Society or just an appreciative one, we must combine the two.

The AGHS will only grow and endure if we establish the Society's reputation in horticultural and government circles, as well as providing benefit and enjoyment for members.

Jocelyn Mitchell; Chairman.

State News

Victoria

The Victorian Branch's first function for 1986 will be a visit to "Hascombe" and several other gardens on Mount Macedon, on Saturday 15th February.

Tasmania

A visit has been arranged to "Bowood", Bridport (home of Mrs G.H.Hirst and Mr and Mrs John Hirst), for Sunday 23rd February. Returning from "Bowood" members will have the opportunity of visiting the glasshouses on the cut-flower farm of Mr and Mrs David Perie, who specialize in carnations.

A North-west coast week-end is being planned for around May. It is anticipated that Burnie will be the base, and the week-end will take the form of a "mini-conference", with garden visits and lectures.

New South Wales

Dates for members to note:

Sunday 9th March; visits to gardens on Sydney's North Shore — 'Mahratta" at Wahroonga (formerly the home of Mr T.A. Field, now the Westpac Banking Corporation Staff College), Swain's Garden at Killara (formerly the home of Mr "Mick" Swain), and "Eryldene" at Gordon (formerly the home of Professor E.G. Waterhouse). Tickets Keva North.

Saturday 22nd March; lecture by Dr James Hitchmough, from VCAH Burnley, Victoria, on "Plants and Planting Themes for Contemporary Gardens", in the Uniting Church Hall, Bowral, 8.15 pm. All welcome — tickets Keva North.

Sunday 13th April; film "The English Garden" (narrated by John Gielgud) in Clubb Hall, Frensham School, Mittagong, 4.30 pm; wine and cheese served in interval. Members and friends welcome; proceeds to be used for the restoration of the 1840s garden of "Harpers Mansion" at Berrima. Tickets Keva North.

Wednesday 16th and Thursday 17th April; lecture by Miss Svetlana Lloyd of London (in conjunction with the Friends of the Royal Botanic Gardens Sydney). Tickets Jenny Stackhouse, phone (02) 231.8182.

Saturday and Sunday 19th and 20th April; a week-end tour of gardens in the Moree area of north-western N.S.W. Restricted to members only, and numbers limited. Details from Keva North, Norma Barne (067) 54.9366, or Jenny Moses (067) 54.6533.

New Zealand Garden Heritage Tour, November 1985

For the twenty-five members of the Society the ten day garden tour of New Zealand in springtime was an inspiration and a delight. — the words and photographs of Mary Burnard's book "Garden Heritage of New Zealand" came to life successively as the tour progressed from Auckland in the north to Ashburton, south of Christchurch, witnessing a festival of spring blossom, particularly rhododendrons, azaleas and iris set against backdrops of exotic flowering trees — cypresses, huge stands of pines, as well as man-made lakes, large timber homesteads and snow-capped mountains.

Our tour leader, Mary Burnard, spared no effort in making the tour a most enjoyable procession to properties large and small, country and suburban, new and old, wild woodlands and specialist gardens. The garden owners, who in their modesty had let their gardens speak for them in the pages of Mary's book, were most hospitable, generous and gracious. It would be hard to forget the authority and vitality of Dame Cecily Pickerill; the gentle assuredness of Robert Robinson of "Coniston, a man in tune with his garden; the old-world courtesy of Mr Lochhead at "Lavington", who doffed his hat as he was introduced to each lady and held it aloft while he continued to converse with her. It was hard not to note the skill and satisfaction that Eric Wilson and his family derive from their beautifully landscaped farm and nursery, now being extended and planted out "for the pleasure of the next generation". There was admiration for the "new" garden owners, who in some cases have made enchanting gardens in just a few years.

While generous rainfall, bountiful soils and cool climates result in a growth rate seldom seen in Australia, the persistent high winds are a destructive force.

The newly formed New Zealand Garden History Society, with aims similar to our own, is aware of the difficulties being faced by owners of large gardens laid out when labour was plentiful and the financial returns to the man on the land were better than at present. The Society is setting out to record these gardens, as well as numerous wonderful but unregistered rhododendrons.

For the record, the private gardens visited were: Omahanui, Ayrelies, Woodleigh Farm, The Ridges, Merchiston, Cross Hills, Otaraia, Whakatomotomo, Beechdale, Holmeslee, Lavington, Coniston, Ohinetahi and Ilam. All these gardens, and many more, are featured in Mary Burnard's book.

To quote from the preface to her book "The pleasure garden was designed to nourish the soul", and the 1985 New Zealand garden tour was certainly a feast.

Any Society member who may be interested in a springtime tour of New Zealand gardens in 1986 should write to the Secretary as soon as possible.

How to Join

Annual subscriptions to the A.G.H.S. run from 1st July to 30th June following, and include all six issues per year of **The Australian Garden Journal**. Half-yearly subscriptions, at half the annual rate, viz. $9.00 ordinary, $12.50 family and $15.00 corporate membership, cover the period 1st January to 30th June and three issues of the Journal. Membership is open to everyone with an interest in gardens, both old and new. Applications to join should be sent to the Secretary (see above).

The Introduction of Plants into the Gardens of Western Europe during 2,000 Years

by Professor William T. Stearn

A few copies of this paper, the printed version of a lecture given to the Annual Conference of the Australian Garden History Society in Adelaide in November 1983, are still available for $2.00 each, including postage, from **The Australian Garden Journal**, PO Box 588 Bowral, 2576.

BOOK REVIEWS

Grow What Tree

by The Australian Plant Study Group; published by Nelson Publishers, Melbourne, 1985; recommended retail price $19.95. reviewed by Pamela Polglase.

'Grow What Tree" is the latest in a series of books prepared by the Australian Plant Study Group in Victoria. The several authors are old hands at growing Australian plants, and their first book "Grow What Where" has now become a best seller.

They believe that there is a need for more tree planting in general and in particular a need for selection of the best possible native trees in both town and country gardens. This book

aims to help in the search.

To make best use of the book, start at the back where there are thirty-eight lists of "trees by attributes". In these lists trees are in alphabetical order by their botanical names as are the "250 trees for the garden or farm" making up the bulk of the book. For example; top of the list of deciduous trees is *Brachychiton acerifolium.* To find out whether it would be suitable for your garden check the details which tell you that it is an Illawarra Flame Tree. Its size and shape are given as well as uses and distribution and cultivation. Line drawings help with identification, so does the colour photo. The fact thatit is frost tender when young will cancel it out as a possibility for some gardens, and the fact that is could grow to 15m cancels it out for others.

Inevitably, the unwieldy task of trying to produce a "complete" guide for such a large country with such diverse climatic conditions results in only small sections of the book being applicable to any one garden. This is always a problem with "complete" Australian gardening books.

In the section on weed eradication, it is a pity that Zero and Roundup are described as stronger poisons than Weedex or Triquat. Certainly they are stronger herbicides, but neither carries the word "poison" on the label whereas both Weedex and Triquat do.

"Grow What Tree" is an attractive tree dictionary. Flowers, fruit and leaves are illustrated of all trees described and the colour photos of many are particularly good.

The authors are caring people, concerned with the need for more plantings of suitable trees, partly to help preserve the environment and partly as an appreciation of the indigenous flora.

Growing Bulbs

by A.G.W. Simpson; published by Kangaroo Press, Sydney, 1985; recommended retail price $9.95. reviewed by Trevor Nottle.

'A total bulb book packed with useful informative facts". With this blurb the back cover introduces a subject which should be a pleasure to read; but in this case the author's efforts are marred by a production which is too crammed for comfort. The print size is too small. This is to be regretted, for this book, one of an otherwise excellent series, will put off many readers simply by this fact alone.

Taking a broad definition of "bulbs", which includes all sorts of tubers, rhizomes and corms, the author covers a range of plants comparable to Roy Genders' tome "Bulbs — a Complete Handbook" (published by Bobbs-Merrill, New York, 1973). The format is straightforward with full cultural notes and selections of bulbs for all sorts of garden situations, including some suggestions which sound very much like a Parks and Gardens approach to planting — beds of tulips underplanted with alyssum, and that sort of hand-me-down approach. I found the information generally useful, especially as the author sticks to familiar names which most gardeners (and nurserymen) will recognize. Less pleasing is the trucated text on using bulbs in the garden. With such a broad field to work in the material could have profitably (for the reader) been made into two books, thus giving the author an opportunity to do more than quickly outline ways of using bulbs in gardens. While Achimenes, Anthuriums, Caladiums, Heliconias and Musas may possibly be accepted as "bulbs" under the author's broad definition they do not sit well with the more familiar Narcissus, Nerines and Hippeastrums in general culture, as far as southern gardeners are concerned.

A division of the book into bulbs for temperate climates and bulbs for sub-tropical climates might have better met the needs of the market and provided room for more ideas about using bulbs. Even more disappointing are those topics that are presented with the idea of extending our appreciation of bulbs, but which are given so little space as to be useless; viz. Bulbs for Children, Bulbs for the Greenhouse, Bulbs for the Seaside, Miniature and Small Bulbs.

A comprehensive introduction but lacks depth.

Rose Growing for Pleasure

by Deane Ross; published by Lothian Publishing Co, Melbourne, 1985; recommended retail price $12.95. reviewed by Trevor Nottle.

Of all the gardening books published each year books about roses must surely be the most numerous. But how few really give readers much insight into roses as plants rather than just flowers? Deane Ross is a well known rose grower who has long held the opinion that roses must be more than just pretty flowers, that they must offer other attributes to be regarded as garden-worthy plants.

This book brings together Deane's ideas about using roses as an integral part of a garden plan. He breaks away from the traditional approach to roses as objects for indoor decoration and competition. To rose enthusiasts this break will be apparent in the terms used to describe different categories of roses; not "Exhibition", "Floribunda", "Garden", and "Miniature" of the rose show schedules, but terms which indicate more general habits, e.g. Large-flowered Roses, Cluster-flowered Roses, Patio Roses, Cutting Roses, Bordering Roses and Roses for Pots. All very helpful for gardeners who want to know which roses will be best suited to their particular circumstances. Deane frequently promotes innovative ideas for using roses in public gardens and in landscaping work; his ideas are amplified here with clarity and commonsense. Council

gardeners please read carefully !

Approximately a third of the book is given over to discussing the older varieties of roses, again with the emphasis on choosing varieties which will meet the gardener's needs in terms of size, habit, health, colour and perfume. Deane ought to know what he is talking about in this chapter as he is without doubt Australia's largest grower and importer of old roses. Sections on "Nostalgia Roses" and "Authentic Garden Restorations" will make interesting reading for A.G.H.S. members.

I found this book to be relaxed and informative, bearing a new message for gardeners; roses are for pleasure rather than for an irksome routine of spraying, pruning, fertilizing, disbudding, shading, pelleting and more pruning. The delighful line drawings by Maureen Ross are an added bonus. Well worth adding to your gardener's bookshelf.

Maidenhair Ferns in Cultivation

by Christopher J. Goudey; published by Lothian Publishing Company Pty. Ltd., 1985; recommended retail price $59.95.
reviewed by Doug Thomas (immediate Past President Fern Society of Victoria Inc.)

It is not so long ago that the mystery surrounding the reproduction of fern species from spores was discovered. But once discovered, the knowledge has resulted in world-wide activity aimed at producing cultivars, hybrids, variants and mutants. In this regard, no fern species has had more attention than the Maidenhair (*Adiantum*) genus.

New species are being produced at a great rate. Some are beautiful, others unattractive, yet they need to be named and their cultivation needs established. A consequence of bountiful production on nomenclature is considerable confusion.

Present-day authors of fern books place much emphasis on nomenclature. We have available many books which deal exhaustively with scientific classification and tiresome definitions. Amateur fern growers, hobbyists and mildly interested people, rather than being stimulated to take up the fern fancy, could easily be dissuaded by such publications.

Christopher Goudey's new book "Maidenhair Ferns in Cultivation" is not such a book. Nomenclature is presented with visual assistance from excellent colour photographs. The derivation of species and their history is clearly described. Great care has been exercised in providing accurate descriptions.

The chapter dealing with insect pests and diseases is very well presented; a colour photograph is used to identify each pest and is accompanied by notes on control.

One of the most absorbing and interesting activities associated with fern growing is the raising of ferns from spores. Mr Goudey has devoted a chapter which presents in sequential form a thorough method for achieving this. Other methods of propagation are also covered.

Housing a collection of maidenhairs, whether small or large, requires the implementation of fresh air, light and humidity. Advice on these important factors is presented in a practical, easy to follow way, and warnings concerning those species which can only be grown in a heated glasshouse are clear and concise.

The photography is of an excellent standard, and the layout so designed as to make references easy to find and to read. The work is outstanding in the respect that it is not only a first class reference book for maidenhair specialists, but has a wealth of guidance and practical advice for the newest of new maidenhair fanciers.

Garden in a Valley

by Jean Galbraith; published by Five Mile Press, Melbourne, 1985; recommended retail price $29.95.
reviewed by Tim North.

This book was first published in 1939, and prior to the present edition had been out of print for several years. The decision to re-publish it was a sound one, to re-publish in such a delightful form an admirable one. Peter Cuffley is to be congratulated on his design, which includes many illustrations, some of them reproductions of works from various art galleries, some old photographs from Jean Galbraith's own collection; there is a most appropriate introduction by Emeritus Professor John Turner.

This is the story of the author's early life in Gippsland, in the house and the garden which she occupies to this day. It covers a period of twenty-five years, during which the little girl who, in the beginning, learns from her parents how to set seeds and plant bulbs, about the wildflowers that grow in the valley and the many different plants that are introduced into the garden in the valley, grows into Correa, her pen-name for another fifty years in the columns of the monthly magazine "The Garden Lover", and one of Australia's most respected garden writers and naturalists.

It is a totally enchanting story, enchanting because of its simplicity, the keen observation of all living things that it describes, and above all for the modesty, the tireless enthusiasm, the sensitivity and gentle devoutness of its author.

Jean Galbraith draws inspiration from Wordsworth, Masefield and Longfellow as well as from the Bible. One suspects, from an odd quotation or two, that she is a poet too. Certainly her words, at times, are very near to poetry, as in her opening chapter:

"Years and years of nights it might have been, we lay in the warm dusk and smelled the fragrance of white jessamine starlike round the open window ... Years and years of mornings we traced the words "The Lord is my Shepherd" on the long scroll-like picture on the wall ... Years and years, stretching back to dim forgetfulness, we saw the lamplight across the dusk ..."

A book not to be missed.

Gregory's Australian Gardening Guide

by Valerie Swane; published by Gregory's Publishing Co, 1985; recommended retail price $19.95.
reviewed by Tim North.

For many years I have been using the third edition of "Gregory's Guide to Better Gardens". It was compiled by the late Beryl Guertner, founder editor of "Australian House and Garden" magazine, to which I have had the privilege of contributing for the past eleven years. There is no date on it, but I fancy it must go back to the early days of decimal currency, for it was priced at $1.85 and was 255 pages long, plus some maps. It was a good little book, but now Gregory's, under the capable guidance of

Book Reviews (continued)

Valerie Swane, has blossomed out into something altogether different — hard cover, 470 pages (including index) and innumerable colour photographs.

This book covers almost everything one can think of in making and maintaining a garden, from how plants grow and understanding soils, through mulching, watering, fertilizing, pests, diseases and weeds (the colour plates of insect pests, by courtesy of the N.S.W. Depatment of Agriculture, are excellent), to pots, pruning, propagation, and garden design and construction.

Plant lists occupy almost three-quarters of the book — some 352 pages — and are classified by usage, such as plants for the footpath, lawns and ground covers, plants for privacy, for shade, for near the house, climbing plants, indoor plants, vegetables, fruits, annuals, and so on. This is, inevitably, a somewhat arbitrary classification, and if it were not for the fairly thorough index it could be hard to locate any particular plant.

But this is a guide, and not a reference book, and as such it is excellent — remarkably comprehensive, remarkably good value.

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Letters

The Editor,
Australian Garden Journal.
Dear Sir,

I am carrying out research into the life and work of Dr Richard Schomburgk, second Director of the Adelaide Botanic Gardens, from 1865 to 1891. I would be very interested to hear from any of your readers who have an interest in the work of colonial botanic gardens in Australia, or who know of contacts that Schomburgk had with colleagues in other places.

My home telephone number is (08) 269.6879 and my address is 2A Thorngate St, Thorngate, SA 5082.

Yours sincerely,
(Mrs) Pauline Payne

The Editor,
Australian Garden Journal.
Dear Sir,

I am writing to tell you how much I enjoyed the article on Centennial Park in the Oct/Nov 1985 issue of The Australian Garden Journal. As one who was associated with the Unemployed Relief Works carried out by the Public Works Department during the early and mid 1930s, I have a little data in my memories which may be of some historical significance. At that time I was employed as an Assistant Engineer in connection with a series of works associated with Centennial Park, Queens Park, Varna Park and R.A.S. Showground.

The work at Centennial Park consisted of developing a retarded pondage scheme, which was designed to delay the passage of run-off from the upper regions of the catchment, and to prevent flooding of those areas of Kensington around Randwick Racecourse, where the remedial work was under the charge of another engineer, F.H. Stone, now living in Mosman and formerly with Waverley Council.

The initial pondage retardation scheme was investigated and prepared by an engineer, T. (?) McIlwraith, later with the MWS and DB, and was varied during construction by myself and H.S. Cornish. Full details of this should be on an old file at the Public Works.

The water levels were controlled by a series of weirs fitted with triangular or rectangular notches, which held back the main body of flow in the upper part, and allowed water to flow in a controlled pattern to the next lower pond, and so on through the whole series, until it reached the final discharge point under the tramway in Allison Road. By using the ponds in this way it was possible to ease flooding arising from short intensive storms over a much longer period.

These Unemployed Relief Works involved emptying and clearing of the several ponds, cutting in through the natural formation of their base (Waterloo Rock) to facilitate flow during development, using removed material to raise the levels of adjoining marshlands, and the construction of the weir chambers.

Some well-known Sydney sportsmen were engaged in specialist categories, like footballer Dally Messenger as a carpenter and rower-sculler Harry Pearce as a ganger.

May I mention a story about Harry Pearce, who was detected by foreman Murphy one day concealing himself in the reeds on the edge of a draining swamp, floating out a baited rat trap on the end of a line to catch one of the roaming ducks, to augment his festive board. When the duck took the bait, springing the trap, it was caught around the neck and its cries were stifled. I am afraid that many of the ducks then present graced the unemployeds' dinner tables, and they couldn't be blamed for this, as their work ration was one or two weeks at work, and the balance of the five weeks laid off before their next session.

I hope that the above may prove of some interest to someone, as seeing that I am getting aged myself I felt it should be recorded.

Yours faithfully,
John Yeaman, Stirling, A.C.T.

The Editor,
Australian Garden Journal.
Dear Sir,

When is a plant "plant material"?

During the A.G.H.S. Annual Conference in Canberra, both in formal lectures and informal discussions, I counted the use of the phrase "plant material" approximately 130 times. In my five second analysis after hearing this phrase each time there was not one occasion when I felt the use of the words "plant" or "plants" would not have been sufficient.

I have noted in the past few years the use of this phrase becoming commonly accepted, and it is now in common usage.

Perhaps there is some scientific reason for the term that eludes me. However, I suspect it is more likely to be a result of the domination of American lecturers in many of our schools of landscape architecture, and is nothing more than another American aberration of the English language.

Unless and until someone can provide a satisfactory explanation of the term "plant material" I undertake not to use the term again!

Yours sincerely,
Peter Watts, Leichardt, N.S.W.

Editor's note

I am tempted to quote Henry Mitchell, the sometimes acerbic gardening writer to "The Washington Post", who said that "plant material" was one of the supremely vulgar phrases of this language and hoped that if anyone was still using it they would stop immediately; "It is barbarian", he said, "plants are not material. The phrase is commonly used by people of careless habits, indifferent brains, and I suspect of no morals whatever".

Except in its correct scientific context, e.g. when describing the "material" in an herbarium collection, the phrase "plant material" is not used in this Journal.

IRIS For Delivery & Planting — February/March

BEARDED IRIS COLLECTIONS

BLACK MAGIC - TALL BEARDED

BY NIGHT - As dark as they come - well named $7.00
MAELSTROM - Smooth sooty red black $5.00
BLACK WARE - Prolific long blooming blue black $11.00
SWAZI PRINCESS - Very dark red black $7.00
NIGHT HAWK - Ruffled black from violet side $7.00

The above 5 Varieties labelled & packed for $24.95 (plus postage). Catalogue value $37.00.

GARDEN FAVORITES - TALL BEARDED

WARM & TOASTY - Empire yellow & tan brown bicolor $8.00
CONVENTION SEVENTY FOUR - Black violet stitching on white $7.00
LILAC WINE - Silver lilac & wine bitone $5.00
TRANQUIL STAR - Lemon & white ruffled $7.00
CHOIR GIRL - Lovely pastel pink. Ladies delight $7.00

The above 5 Varieties labelled & packed for $19.75 (plus postage). Catalogue value $34.00.

DWARF BEARDED IRIS - COLLECTION No. 2

TRUSTY RUSTY - Lovely red brown $3.00
SAPPHIRE JEWEL - Best mid blue. Pastel pretty $3.00
ASHANTI - Rich gold. Red brown spot on falls $4.00
DRAGON BABY - Bushy electric lilac beards on gold $1.50
RASPBERRY JAM - Bright red violet, deeper spot on falls $4.00
IMAGETTE - Pink stitching on white $4.50

The above 6 Varieties labelled & packed for $12.50 (plus postage). Catalogue value $20.00.

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ALICE IN WONDERLAND - Vibrant lemon median 20" tall $8.00
TAN TINGO - Antique brown. Super median 22" $7.00
MAKING EYES - Cream & rose dwarf. Prolific 12" $4.00
RHINESTONES - Blue white & chartreuse dwarf 10" $1.50

The above 6 Varieties labelled & packed for $17.50 (plus postage). Catalogue value $32.50.

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I. BOURNE GRACEFUL - A new hybrid from England, makes large clump in 18 months. Very pale lilac mauve orchid flowers with mauve spots, gold crests. To 48" $6.00

I. FAIRYLAND - Graceful arching spikes of lacy ice blue flowers. Flower stems purple black. 2'6" $6.00

I. JAPO-WATTII - Iris Japonica hybrid. White orchid flowers with darker stems. Gold crests. Strong growth 48" $7.00

I. TECTORUM - Japanese roof iris. Mid blue flowers with deeper all over spots. Best in light shade. Super in pots. Replant after 2 years. 12" high $3.00

I. TECTORUM ALBUM - White form of tectorum - rare ... $6.00

I. CRISTATA ALBA - Smaller evansia iris. Light shade or woodsy area. Flowers white with orange crests. 4-5" $4.00

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Nursery Notes

Cox's Nursery, Thirlmere, N.S.W.

Peter Cox and his wife started rose growing in 1976 while they were still operating a dairy farm at nearby Narellan. The front paddock was given over to roses and dahlias , and some may recall seeing the splash of colour over the hill as they crossed Southcreek on the way to Sydney, in the pre-expressway days. Miniature roses were rooted in a peat-sand mix as were the dahlias and pelargoniums in a small glasshouse. The *R. multiflora* understocks for the hybrid tea and floribunda roses were rooted in six inch pots in a sand-peat-soil mix in the autumn for subsequent budding the following summer. At the end of 1979, when the cows started to run faster than their owners could, they sold the dairy and moved to a property which they had bought two years previously, at Thirlmere.

All the stock plants had been moved to Thirlmere some time before the move, and they were able to continue with plant production without the encumbrance of twice daily milking. For a time they operated a retail garden centre in Thirlmere village as well, but when the mines went on short time that became a liability and had to be closed.

In 1982 C.S.R. started to market Growool, a form of rockwool, which is manufactured by heating rock to a very high temperature and cooling in an airstream. Growool has a high water holding capacity and is a free draining material; it also has a high air content when in use. This material has been in use for many years in Europe for rooting cuttings and was a late arrival in Australia. Growool is made up into blocks which fit readily into seedling trays and are used under misting sprays to maintain a humid atmosphere for plant rooting. The blocks are soaked in water prior to use and the only water subsequently supplied is through the mist sprays. The cuttings produce roots in around three weeks and are then potted up. The cuttings produce white water roots, which must subsequently grow into brown fibrous roots to take up moisture from the potting mixture. The potted cuttings therefore are kept in a closed atmosphere for a few days with frequent light waterings to assist fibrous root production and reduce shock.

All miniature roses, species roses and others that will grow readily on their own roots have been produced by this process since 1982. In 1983 Peter Cox and his wife started to experiment with budding roses onto understock cuttings and then rooting these cuttings in Growool under mist sprays. The following season they produced all their miniature standard roses by this method and with great success. Cuttings budded and rooted during November were ready for sale by the following March/April. They also experimented with the production of full standard hybrid tea and weeping standard roses rooted in Growool, and all 1984 standards were produced by this method. The understocks were budded and laid horizontally on the glasshouse bench under the mists, with Growool around the base for rooting. Last season, they rooted all their roses in Growool, but this showed up a few problems. Apart from some miniature standards, no full standards or weeping standards were produced as their were no long understock canes. There were also some losses last autumn with late buddings, when some very hot days caused moisture stress, allowing the buds to dry out and die.

Roses are normally grown as a field crop, lifted in winter, but from the beginning the Coxes have grown their roses in pots to permit year round planting (this also eliminates back-breaking field budding and autumn lifting). The use of Growool has eliminated many tedious nursery jobs and the only difference is that they now have a cube of rockwool around the base, which has no detrimental affect on the plant. Incidentally, while they still grow pelargoniums in many varieties, they gave up growing dahlias two years ago due to lack of demand.

(Cox's Nursery, Oaks Road, Thirlmere, N.S.W. 2572; tel (046) 81.8560)

Some Rose Nurseries

Ross Roses, PO Box 23, Willunga, SA 5172

The Flower Garden, PO Box 18, Watervale, SA 5452

Roy H. Rumsey Pty Ltd, PO Box 1, Dural, NSW 2158

S. Brundrett & Sons (Roses) Pty Ltd, Brundretts Road, Narre Warren North, Vic. 3804

Treloar's Roses, Keillers Road, Portland, Vic. 3305

The Rose Arbour, 154 Wattle Tree Road, Malvern, Vic. 3144

The Perfumed Garden, 47 Rendlesham Avenue, Mount Eliza, Vic. 3930

Honeysuckle Cottage, Lot 35 Bowen Mountain Road, Bowen Mountain via Grose Vale, NSW 2753

Cox's Nursery, Oaks Road, Thirlmere, NSW 2572

Swane's Nursery, Galston Road, Dural, NSW 2158

Langbecker Nurseries, PO Box 381, Bundaberg, Qld 4670

International Heritage Rose Conference

The Second International Heritage Rose Conference will be held in Adelaide from 30th October to 3rd November 1986. An optional pre-conference tour, taking in Renmark, the Clare Valley and Hughes Park at Watervale, starts on 28th October, and there arealso optional post-conference tours of four days (three nights) to Ayers Rock and a cruise on the Murray River.

Several well-known overseas speakers will be attending the three-day conference, which will also include visits to a winery in the McLaren Vale, to Ross Roses at Willunga, Beechwood in the Adelaide Hills, Mount Lofty Botanic Gardens, Carrick Hill (a Tudor style manor house with a formal garden, now being restored), Panmure (a 19th century valley garden in the Adelaide Hills) and other private gardens in the same area.

Further information is available from the Conference Organizer, Jan Davis, 13 The Parade, Norwood, S.A. 5067.

NEW flowering treasures



Brighten your garden this Winter and Spring with these colourful new varieties from Thompson & Morgan

1. *New!* Delphinium Dwarf Snow White
An outstandingly beautiful pure white DWARF delphinium. Only grows to 90cm with each densely flowered 38cm spike surrounded by 6-8 smaller spikes.
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2. *New!* Iceland Poppy — Oregon Rainbow Mixed
A unique and much improved strain of Iceland Poppy in a breathtaking mix of colours. There are semi-doubles, bi-colours, picotees, lilacs, apricots, pinks, magentas, green, almost every colour of the rainbow you can imagine. Blooms are very large with strong stems making them ideal for cutting.

3. *New!* Cyclamen Victoria
Probably the brightest and most eye-catching cyclamen yet introduced and a wonderful colour combination with elegantly ruffled petals of purest white with cherry red border and eye, many above marbled foliage. The exquisite flowers are produced in abundance for many weeks.

4. *New!* Ornamental Kale — Red & White Peacock F1
Closely related to the flowering cabbage, the highly ornamental feathery foliage somewhat resembles a peacock's tail. The uniform plants produce a brilliant display as the evenings turn cool. Deeply serrated central red or white leaves contrast with the outer grey-green. Superb as an outdoor display or grown singly in large pots for taking indoors.

5. *New!* Shirley Poppy Fairy Wings
A World 1st Release!
Quick and easy to grow, this spectacular annual for sunny sites is very free flowering, producing hundreds of single, semi-double and double blooms. The colour range is extraordinary — from bright greys to blues, mottled purples, dusty pinks, reds, pure white, picotees and many more. All with apple green foliage.

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EV 3512

GARDEN CUTTINGS

Conserving endangered plants

Scientists now estimate that several hundred thousand species of plants and other organisms will become extinct in the next few decades, as all types of land and marine ecosystems continue to deteriorate.

This has led to the publication in the U.S. of a monumental report, "U.S. Strategy on Conservation of Biological Diversity in Developing Countries", drafted by the U.S. Agency for International Development with the assistance of the Smithsonian Institute, National Science Foundation, World Wildlife Fund, World Resources Institute and other groups. The report contains 67 proposals for co-operative action with developing nations to protect species and ecosystems. These include research, training, field work, inventorying plants with potential food, medical or biotechnological value, and assistance in developing refuges and parks. It recommends that U.S. financial support should be withheld from any project that threatens a delicate ecosystem.

Recently established at the Arnold Arboretum in the U.S. is the Center for Plant Conservation which, working with botanical gardens and arboreta all over the country. Aims to bring almost 3,000 of the most endangered species into conservation.

Touch Wood

A new exhibition at the Visitor Centre, Royal Botanic Gardens Sydney, is aptly named "Touch Wood". On entering the display one finds oneself in a pop-up book replica of ancient woods and villages, in which are explained the origins of some of the world's folklore, superstitions and rituals relating to trees and plants. Visit this exhibition and find out why we say "touch wood", why a four-leafed clover is lucky, what spirits inhabited the ancient oak, and much more. The exhibition will run until April this year.

A new product to control woody perennials

Chemical control for blackberry, privet and lantana has been available for a number of years, but this has been based on 2,4,5-T products which, while an efficient chemical for this purpose, is for a variety of reasons no longer acceptable. Yates have now introduced a new formulation, Lane "Blackberry, Lantana and Tree Killer", which is based on the modern herbicide Triclopyr. This is registered to kill a wide range of woody perennials, including seedling Camphor Laurels up to 3 metres tall, Gorse, Wattles, Groundsel, Eucalyptus seedlings, Australian Black Thorn, Tea Tree and Tree of Heaven, as well as the plants mentioned in the product name. It may be applied as a spray or as a paint to the basal bark and stump. With foliage spraying it should be mixed at the rate of 100 mls to 5 litres of water; if used as a basal spray or paint, it should be mixed with kerosene and applied liberally. Best control can be achieved by applications when the plant is actively growing, usually during the warmer months of the year. The chemical works through the cambium layer, which assists the flow of the chemical right through the plant.

A new wetting agent

Some modern peat/sand potting composts are notoriously hard to re-wet if allowed to dry out. Even some natural soils do not wet thoroughly after rain, and have only a thin veneer of wet on top of dry soil; such soils are termed water-repellent. A new wetting agent, Wetta Soil, developed by Wetta Chem Products of Western Australia in conjunction with the W.A. Department of Agriculture, takes care of both problems, and can be used on pot plants, hanging baskets, lawns and garden beds. One treatment is said to be effective for twelve months.

Ivy control

Researchers in California have found that plant growth regulators can be effective in controlling the growth of English Ivy. In conducted trials the edges of beds of English Ivy were pruned; within 24 hours of pruning the cut edges were sprayed to one metre back from the edge with various plant growth regulators, eg Atrinal, Embark, EL500, PP333 and Maintain. Plants that were pruned and treated in April or May were re-treated in July or August, when growth had exceeded six inches. Under this schedule the beds did not require any further treatment until December, while some beds did not even require a second treatment. The growth regulators were applied at rates ranging from 500 to 1,000 parts per million except that Embark and Atrinal were applied at the label rate of 2,500 parts per million. Embark caused some leaf yellowing and slight leaf cupping when used at the high rate; Atrinal darkened the leaves slightly and stimulated axillary growth, causing a denser habit.

The Wonder Bird Scarer

An invention designed to keep seagulls off boats is now being used to protect fruit crops from birds. The device, a lifelike replica of a hawk, owes its success to a unique system of suspension which activates the wings and tail with the slightest breeze or wave. It has proved effective on all types of fruit, including grapes and berries. It has also been used to protect clothes lines, TV antennae, vegetable gardens, places where pet food is left for animals, fish ponds, yabbie dams and golf fairways. More information is available from Tisara (Australia) Pty Ltd, PO Box 36, Morpeth, NSW 2321.

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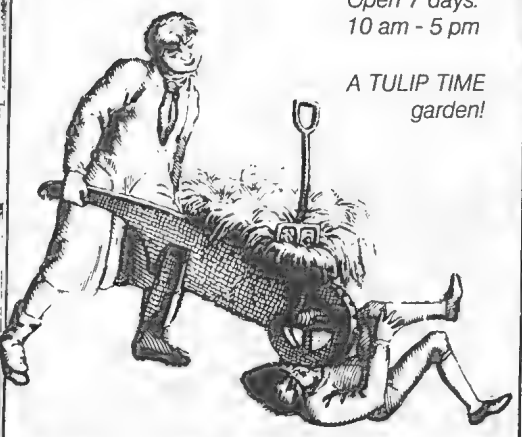
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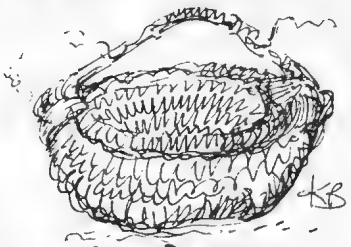
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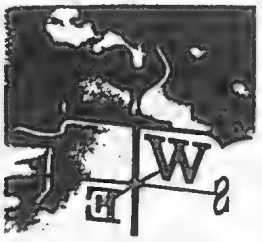
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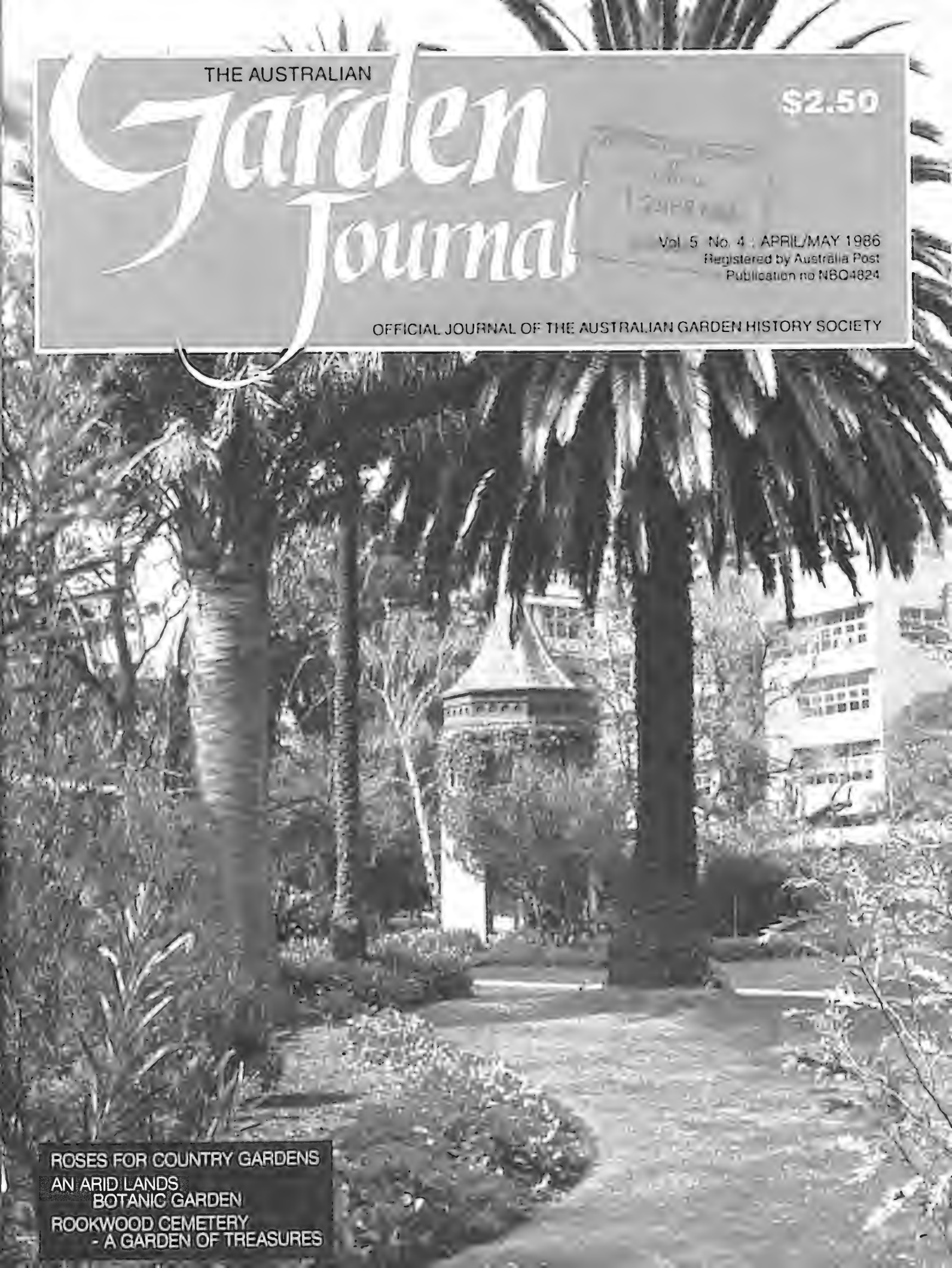
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ROSES FOR COUNTRY GARDENS

AN ARID LANDS BOTANIC GARDEN

ROOKWOOD CEMETERY - A GARDEN OF TREASURES



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Front cover: The System Garden of Melbourne University: the Tower seen through the Palmatum, 1985.
(photo: C.M. Calhaem)

In Our Next Issue

In the June/July issue of **The Australian Garden Journal,** Trevor Nottle writes about a somewhat neglected group of old roses, the Scotch Briars or Burnet Roses. Mary Davis contributes an article on "The Macadamia Man", Arthur Lowndes, and his garden at Dural, on the northern outskirts of Sydney. C.L. Wheller describes some of his home-made gardening equipment in Garden Tools — How to Choose Them", and Winsome Shepherd's article on the Wellington Botanic Gardens will also appear in this issue.

Fashions — and Fads



KEVA & TIM NORTH

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Of all the "trendy" bits in the Sunday newspapers the one that really turns my stomach is the one that tells you "What's In" and "What's Out". It is compiled, in part by people who should know better, and in larger part by people whose opinions don't rate a fig anyway.

For example, I have just read that "drinking too much is out"; if it was ever "in" that must surely be a sad reflection on our society. And you mustn't, apparently, drink port after dinner, though beer is quite OK. Well, well!

I could, I suppose, compile a lively list of "What's In" and "What's Out" for gardeners, but I have no intention of doing so, partly because I haven't time to write rubbish, and partly because it would only be of interest to half-wits, anyway.

Fortunately, we have so far largely been spared this sort of nonsense in the gardening world, though fashions and some fads come and go. The current "fashion" is cottage gardens, which the popular gardening media is just about doing to death; in fact if I read another article about "cottage gardens" I think I'll dig up all my delphiniums, aquilegias, pinks and all the rest and plant something else in their place — bananas perhaps.

Not that there is anything wrong about cottage gardens. They are beautiful, captivating — in the right place. But to promote them as the latest "in" thing for every suburban plot is about as stupid as saying that everyone should wear a bowler hat at a barbecue.

The same goes for native gardens, which if I remember was the fashion before cottage gardens. "Native" gardens, meaning gardens planted wholly or mainly with indigenous plants, are fine in some places, and quite wrong in others. So they should not become a fad — a fad, incidentally, is defined in my dictionary as "a fashion pursued with excessive zeal".

True, each succeeeding age will establish its own idiom, its own special characteristics that will reflect the *mores* of the day, and these then pass into the total ambit of garden design and garden usage. But the cottage garden is one type of garden that is timeless — it belongs to any age and every age. Neither should native gardens pass in and out of fashion, like long skirts, jodphurs and fake fur coats.

There is no reason, either, why plants that have stood the test of time as good, desirable garden plants should go "out of fashion'; nor should they be manipulated, without good reason, by plant breeders to suit some idiosyncratic fad.

Hopefully, the day will not come when some idiot writer tells us that "roses will be yellow this year, and slightly pointed; and, my dear, you mustn't be seen **dead** beside a hydrangea — they're quite **out**, you know".

There are, however, a few things I wouldn't mind seeing permanently "out" - like black spot, aphids and creeping oxalis.

TIM NORTH

Back Numbers

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PROFILES



Susan Irvine

Susan is married, with three daughters, one step-daughter and one step-son, all grown up and leading busy lives.

She studied at the Universities of Queensland and Heidelberg in West Germany. For most of her professional life she has been a teacher — Deputy Head of Abbotsleigh in Sydney and Headmistress of Lauriston in Melbourne. Her love of gardening started when she renovated a huge old convict-built stone house in Hobart, set in three acres of neglected orchard and overgrown garden. This hobby has now become a full-time occupation.

Five acres of her two hundred odd acre property near Malmesbury, in central Victoria, are given over to garden and the rest to sheep. Old roses have become a passionate love, and she runs a nursery specialising in these, as well as a horticultural bookshop. A special project is collecting Alister Clark's roses, and one section of the garden is devoted to these. She writes regular gardening articles for "The Age" and is on the Victorian committee of the Australian Garden History Society.

Dr Sophie Ducker

Sophie Ducker grew up in Dresden among books and gardens. Interested in plants since childhood, she has been a member of the Botany School, University of Melbourne, since 1945. She is now retired and a Senior Associate in Botany. Her main research interests have been marine plants and her D.Sc from the University of Melbourne was awarded for studies in Marine Botany. She is currently researching the history of Australian Botany and has published many book chapters and papers on this subject.

John Zwar

After secondary school education at Adelaide's Urrbrae Agricultural High School, John became a trainee at the Botanic Gardens of Adelaide and gained the Higher Certificate in Ornamental Horticulture in 1971. During this period he had experience at three botanic gardens and two commercial nurseries in the Adelaide district.

In 1972 he started work with the Electricity Trust of SA at Leigh Creek Coalfield in the arid north of the State, advising the Garden Section on appropriate plants and techniques and re-establishing the nursery there.

In 1974 he became Curator of the National Botanic Gardens of Papua New Guinea, and remained there for a year after which the position was localised.

He then moved to Port Augusta to become the city's first Superintendent of Parks and Gardens, his present position. This involved establishing a Parks and Gardens Department and the beautification of the city by large scale tree planting and parkland developments, no easy task in a 230 mm average annual rainfall with very hot windy summers, poor sandy and often salt-affected soil. He was awarded a Churchill Fellowship in 1978 to study parks and gardens in low rainfall areas overseas, visiting South America, USA, Israel and South Africa.

Port Augusta now has about 250,000 trees in public places, an attractively landscaped main street mall and some pleasant parklands.

John is currently Founder President of the Port Augusta Garden Club, Patron of the Port Augusta Orchid Club, founder and member of the "Friends of the Arid Lands Botanic Garden of Port Augusta", and a member of the Northern Consultaive Committee of the National Parks and Wildlife Service. He has presented papers at various seminars and conferences in Australia, Chile, USA and Israel and has lectured at Port Augusta College of TAFE on various aspects of gardening.



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Roses for Country Gardens

by Susan Irvine

It is climbers and ramblers that spring to mind immediately one starts to think about roses for country gardens — roses spilling over fences, climbing up tanks and around verandah pots, over barns and sheds and cascading down out of trees. For these are the luxuries a city gardener must deny himself. They demand space and the ability to grow unchecked, to flower with prodigality.

They would be my first concern in planning a country garden. They are the obvious answer to the problem of covering one's fences, of dividing the garden from the paddocks.

Having bought a one hundred and twenty year old bluestone cottage with no garden whatsoever apart from five huge pine trees, this defining of boundaries was my first priority. And ramblers grow so very quickly. They can create the illusion of an established garden in so few years.

So we planted on the south-west boundary a hedge of damsons, fast growing and with a splendid habit of suckering and thicketing — the sort of thing only a country gardener can permit himself. Behind the damsons, right on the fence line, we planted that wonderful tough little evergreen rambler, Felicite et Perpetue, though what those Christian martyrs would have thought of life on the plains of central Victoria is hard to imagine. Mixed with it is Veilchenblau with its deep purple clusters. Since these two flower at the same time there is now a wonderful intermingling of white and purple blooms, and later comes the purple-blue of the damson fruit.

The northern boundary was treated in a similar manner, with seedling crab-apples, which do very well with us, and the fast-growing lipstick-pink rambler American Pillar. In this way we get the blossoms of the crab-apples first then the rose in time for Christmas and later the crab-apples.

A low stone wall about seventy yards long encloses part of the garden and behind this, so as not to obscure the beauty of the dry stone walling, we have planted Sea Foam, which is to be trained along wires a foot above the top of the wall and allowed to cascade down. Massed planting of this kind demands space.

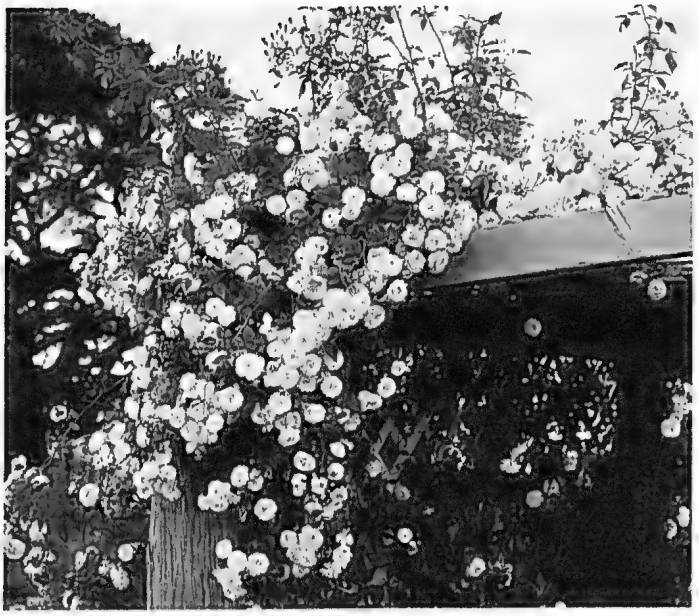
High tanks, a feature of country living, provide wonderful supports for lusty climbers. Wire netting wrapped around the tank gives the rose something to cling to, and roses such as *Banksia lutea*, Wedding Day and the lovely, heavily perfumed climbing Devoniensis think nothing of climbing twenty or thirty feet to the top. Albertine, with her profusion of heavily scented, apricot-pink blooms completely obscures the inverted tanks in which we store wood for the open fires.

The carport which houses the farm truck, the tractor and the four-wheeled motor-bike and has a large storage loft on top is on the south side. Lattice erected all along this side has provided strong support for Madame Alfred Carriere. Softest blush-pink, fading to white, scented and unbelievably recurrent, she is too vigorous for most city gardens and will reach the top of the loft in no time. She has the added virtue of flowering happily in almost complete shade. Her friend and companion in this situation is Madame Plantier who will do the same.

The outside toilet — absolutely necessary for farm workers as well as for gardeners — has proved a great boon. The little square building has been given a pyramid roof; beams go from this to stout posts set about six feet outside it. "Gothic" arches span the gaps between the six posts, and on each post is a rampant climber — two each of Alberic Barbier, Aviateur Bleriot and Silver Moon. The building is still visible, but within three years I feel sure it will be entirely obscured and will be, each spring, an absolute glory.

The old pine trees are called into service too. *R. filipes* Kiftsgate and Bloomfield Courage have gone ten feet or so up one of them and are confidently expected to reach the top. One of the others has low spreading branches and though I was, of course, worried about competition from the pine roots, I am delighted to find that *R. gigantea* and *R. helenae* (small single white blooms) have made a very good start.

High fences made of bush poles and wire netting make splendid quick windbreaks. On one of these that beautiful little palest pink rambler commonly known as Edna Walling's rose has reached eight feet in fourteen months and is a sheer delight. If Edna Walling did indeed plant it in almost every garden she planned I can quite understand why. Having once seen it I would never be without it.



"FELICITE ET PERPETUE"



ALISTER CLARK'S "MAJORIE PALMER"

Then there are the marvellous Alister Clark ramblers. Bred from *R. gigantea* stock these reach great heights and with amazing rapidity. What better answer to the problem of covering unsightly barns and sheds! From the brilliant carmine pink of Nancy Hayward to the softer pink Jessie Clark (reputedly the largest single rose in cultivation) to the creamy white Milkmaid they present a glorious spectacle in early spring. Probably my favourite (if one can have a favourite amongst so many) is the pale blush pink Daydream which Alister Clark himself likened to a water lily. My first cutting of Jessie Clark came from a suburban garden in Camberwell. Her owner loved her dearly but had to cut her back quite drastically each year to keep her within the confines of the garden.

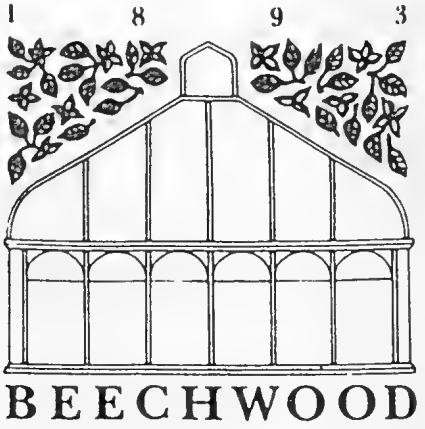
So much for the climbers. One of the great advantages of gardening in the country is that one can allow the species roses space to grow into huge shrubs, to grow and flower unchecked. And so we planted a formal orchard in rows. But every second row consists of species roses instead of fruit trees. Here *R. omeiensis pteracantha* (with a pale pink clematis growing through it), *R. foetida persiana, R. setigera*, the Prairie Rose, palest yellow *R. hugonis, R. moschata nasturana*, some of the *R. moyesii* hybrids, can be allowed to attain their full height and breadth.

And then there are the ground covers — *R. paulii* and Max Graf can be permitted to ramble where they will. *R. wichuriana*, the Memorial Rose of Japan, has covered the whole wall of a dam (carefully fenced in from the sheep) so thickly that now not a weed shows its face and the whole is covered at the time of writing with a mass of tiny white blooms.

There are problems — stock, seeds of paddock grasses and thistles, rabbits, and the difficulties of ensuring an adequate water supply. But the compensations more than outweigh them.



EDNA WALLING'S ROSE ON A WINDBREAK FENCE.



Old Roses at Beechwood, Stirling, South Australia

by Brian Morley

In 1981 the Botanic Gardens of Adelaide helped finance the purchase of the garden at Beechwood, the house being bought simultaneously by Marbury School Inc. after joint negotiations with the State Government. This acquisition saved the house and garden from subdivision, and led to dual management by the authorities of the private school and botanic gardens; this has worked well since that date. It has enabled the garden to be opened each spring and autumn for a period of four to five weeks, with refreshments provided by the school in the house. The conservation of Beechwood has done much to promote and demonstrate the importance and obvious popularity which historic gardens have to South Australians.

As a token of the 1988 Bicentenary celebrations, the Heritage Roses in Australia organization has arranged the donation of a collection of old fashioned roses and companion plants to Beechwood, through the courtesy of Messrs Walter Duncan of Watervale and David Thompson of Summmertown, both in South Australia. To accommodate this collection a garden design has been made, amalgamating ancient and modern symbolism.

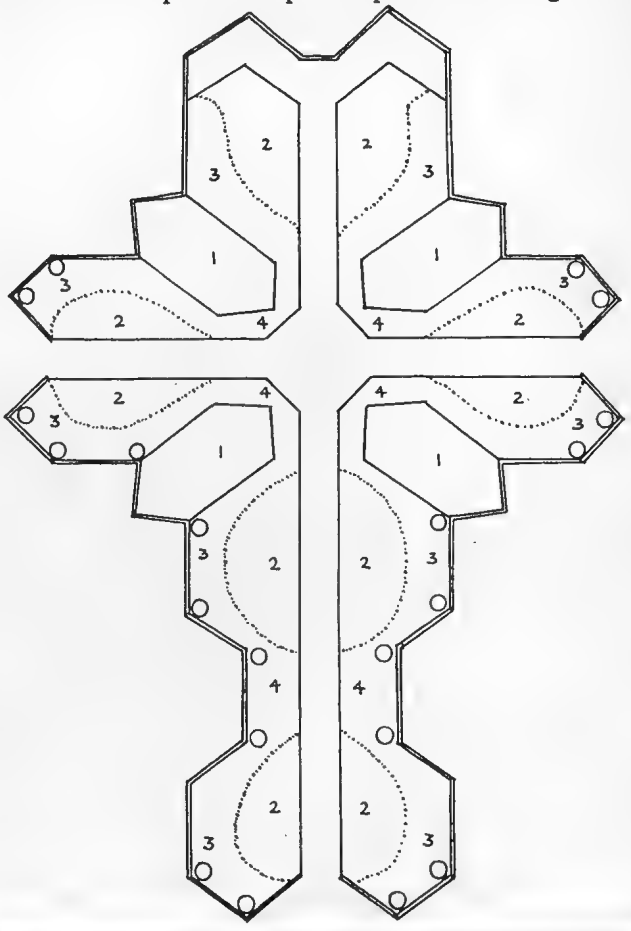
The original name of Beechwood was St Wilfred's, a fact still commemorated in the name of the main entrance road, St Wilfred's Avenue. Francis Hugh Snow (1854-1930) created the garden about 1893 and called it St Wilfred's after the name of the saint associated with his birthplace, Ripon in Yorkshire, England. As a token of this religious association it was decided to employ a cruciform pattern for the new rose garden.

The present name, Beechwood, commemorates the name of the MacKirdy family property on the Isle of Bute in Scotland. Robert Archibald MacKirdy was the second owner of the garden. It has been possible to make reference to the crosses of both St George of England and St Andrew of Scotland in the design.

The anthocyanin (red) pigments are important not only in roses, but in many higher plants and the molecular ring structure of these chemicals suggested the individual shape and inter-relationship of beds in the new rose garden. Thus, a combination of molecular structural patterns and historical reference are the basis for the design.

The main axes of the cruciform garden comprise gravel paths, three affording access to other parts of Beechwood, the fourth to a cul-de-sac and two seats overlooking the full length of the rose garden. Height is conferred by 21 pillar roses (see circles in plan), this number being the sum of the numerals in 1893, the date when Beechwood was first created.

Taller old-fashioned roses such as *R.* Pierre Oger, are confined to areas on the periphery of the garden (see 3 in plan), shorter roses such as *R.* cv Robert le Diable to areas marked 4 in the plan. Companion plants including *Sedum*



The Australian Arid Lands Botanic Garden, Port Augusta

by John Zwar

In 1978, I had the opportunity of visiting several overseas countries on a Churchill Fellowship study tour, investigating parks and garden developments in low rainfall areas. There are various institutions where problems in this field are researched, including a number of excellent botanic gardens featuring desert or arid zone plants. This tour brought home to me the vast range of Australian arid zone plants extensively used for many purposes in dry countries overseas, and the lack of an arid lands botanic garden in Australia.

For years I had a pipe dream of promoting a botanic garden in the Australian arid zone, but I felt hesitant in suggesting such a proposal as I thought it would be too costly, and that the idea would be considered something of a joke and difficult to pass on to others who might not appreciate the need.

I first suggested the concept of an Australian Arid Lands Botanic Garden in a paper entitled "Management of Dryland Landscapes" which I presented at the 54th Royal Australian Institute of Parks and Recreation (RAIPR) national conference held in Adelaide in October 1981. Following this, the Port Augusta City Council supported the concept in principle as a development which should be encouraged in the City. As there is no such facility elsewhere in Australia there is a very obvious need, especially when it is realised that some two-thirds of the continent is arid or semi-arid. Unlike some arid regions in other continents, the Australian arid lands support a vast wealth of flora. In fact very little of our dry country is the traditional bare sandy or rocky desert with no vegetation. Many of our plants from the arid zone are of considerable economic importance, both within Australia and overseas. Although this vegetation has been studied and researched by many people and organizations, it is considered that by establishing an institution where this work can be centralised and where a wide range of arid lands vegetation can be grown for research and display, there will be many advantages.

The Arid Lands Botanic Garden was the subject of numerous letters from Council and supporters of the proposal to the Premier and various Cabinet Ministers, and in April 1983 a Government Working Party to investigate all aspects of the proposed garden was convened. This was chaired by Dr Brian Morley, Director of the Botanic Gardens of Adelaide, and members representing the Treasury, Department of Tourism, Department of Environment and Planning, Department of Agriculture and two horticulturists from low rainfall areas of the State. The Working Party's report was presented to State Government in November 1983

Old Roses at Beechwood (continued from p.139)

spectabile, S. cv. Vera Jameson, cv. Autumn Joy, *Artemisia, Stachys* and *Helichrysum* are confined to areas marked 2, with tall bearded iris cultivars occupying beds marked 1 on the plan. The plantings are designed to provide an attractive floral display in spring and autumn when Beechwood is open to the public for a limited period of four to five weeks.

The old-fashioned rose garden is in addition to the existing attractions of Beechwood, which include old *Rhododendron* cultivars, a Victorian pool and rockery in the Chinese manner, and a fine antique cast-iron conservatory.

A detailed list of the roses grown includes *R.* cv Lady Curzon (Rugosa) 1901, *R.* cv Pierre Oger (Bourbon) 1878, *R.* cv Mme Ernst Calvat (Bourbon) 1888, *R.* cv Louise Odier (Bourbon) 1851, *R.* cv Mme Abel Chatenay (Hybrid Perpetual) 1895, *R.* cv Archduke Joseph (Tea) n.d., *R.* cv Robert le Diable (Centifolia) n.d., *R.* cv Cecile Brunner (Tea polypom) 1881, *R.* cv Echo (Modern Shrub) 1914, *R.* cv Raubritter (Modern Shrub) 1936, *R. damascena bifera*, 1551, *R. centifolia muscosa alba*, 1790, *R.* cv Souvenir de Malmaison (Bourbon) 1843, *R. moschata autumnalis, R. rubrifolia.*

Beechwood is not the only public garden to contain old-fashioned roses in Adelaide and its immediate surroundings. Old Government House in Belair Recreation Park has a small collection and there is also a proposal for a larger collection at Carrick Hill at Springfield. This is entirely appropriate with such well known growers as Deane and Maureen Ross, David Ruston and Walter Duncan situated in the State.

with a supplementary report commenting in greater detail on financing the garden being presented in April 1984. The report supported the proposal for the Arid Lands Botanic Garden at Port Augusta, and commented in detail on the need for this facility, the advantages of the site at Port Augusta, the site itself and the type of development proposed, buildings and developments needed, services to be provided, and the funding, operations and staffing of the garden.

No comment was ever received on the Working Party's report from the Government, but the report had strongly reinforced the need for a garden in my mind. Locally the proposal had received considerable support and many individuals and groups wrote to Members of Parliament and the media, supporting the gardens development and asking for action. The pastoral and farming industries have shown great interest and strong support for the garden as they see benefits to their industries.

In July 1984, a "Friends Group" to support the development of the Australian Arid Lands Botanic Garden at Port Augusta was formed. The first meeting attracted over 80 people, including a number of Members of Parliament or their staff and interested people from a large area of the State and from as far away as Adelaide. The "Friends Group" aims to meet quarterly with guest speakers, and produces a newsletter for members; it also promotes the garden by providing speakers for other groups, showing interested visitors, including several Parliamentarians, the site and raising money. In eighteen months, the Friends have raised or had donated amounts totalling $15,000 which is a tremendous effort.

In 1982, petitions supporting the establishment of the Arid Lands Botanic Garden at Port Augusta were circulated. Almost 2,000 signatures were collected and sent to the Minister for Environment and Planning, and this I feel was an important factor in the Government's decision to establish the Working Party mentioned earlier. Subsequently the petition has been circulated and a further 5,000 signatures supporting the gardens have been sent to both State and Federal Parliaments in batches of about 200.

This has kept the issue alive and I am certain has convinced both the State and Federal Governments that we are serious about the proposal. The support from all over South Australia, especially the drier areas, and from interstate has been most encouraging. Many individuals have written letters, as have many clubs and organizations with an interest in the project, to Members of Parliament and this is continuing. In Port Augusta, and indeed in the north and west of South Australia there is a strong support for the garden.

The concept of the Australian Arid Lands Botanic Garden has the support now of the four political parties in South Australia and the Federal Government is showing interest. 1985 will be remembered as the year when four years of constant lobbying and publicity proved worthwhile. In September, the Department of Agriculture announced a grant of $50,000 from the Rural Development Fund. This money is to be used for the preparation of a master plan for the site which will cover all aspects of the gardens' layout, development and management. It is expected that consultants will be appointed early in 1986 and that the work



GENERAL VIEW OF SCRUB SECTION : THE DOMINANT TREE IS WESTERN MYALL (ACACIA PAPYROCARPA), ALSO MYOPORUM PLATYCARPUM : CHENOPODS AND SUCCULENTS FORM THE GROUND COVER.



MANGROVES (AVECINIA MARINA) : A UNIQUE FEATURE IN AN ARID LANDS GARDEN.

will proceed almost immediately. In announcing this grant, the local member, the Hon. G. Kenneally, assured members of the Friends Group and the media that the garden would certainly go ahead and that this was only the first stage of funding.

In October 1985, a team of students undertaking a Station Hands course at Port Augusta College of TAFE fenced a one kilometre section of the site boundary as a practical exercise, the $2,000 for fencing materials being provided by the Friends. This was the first development on the site.

In November 1985, a Community Employment Programme grant of $220,818 for initial development of the garden was announced. This work will begin in March 1986 and will employ twelve people for twenty-eight weeks on fencing, vermin and weed control, rubbish removal, development of basic network of tracks, construction of appropriate entrance gates and a tourist lookout. It is possible that water will be connected to the site and that some initial tree planting will be undertaken. This grant application was prepared by the Town Clerk of Port Augusta, using as a base the $15,000 raised by the Friends Group. It is most unlikely that without this money Council would have applied for the CEP funding. The City Council will be providing an additional $7,000 along with about $25,000 worth of equipment hire, administration of the grant and supervision of labour.

In December 1985, Council allocated $9,000 to the Friends Group from the Australian Bicentennial Authority Local Government Initiative Grants Programme. This will be used to build the entrance gates, commemorating the Bicentenary.

It can be seen that in the past few months those who have been promoting the development of an Australian Arid Lands Botanic Garden for so long have been greatly encouraged. We are expecting the Federal Minister for Arts, Heritage and the Environment, the Hon. Barry Cohen, to visit in March 1986 to inspect the site and discuss it further. It is hoped that as a result of this there will be some assistance with federal funding, bearing in mind the national importance of the garden.

The site selected for the Garden is about three square kilometres in area and consists of the best remaining pocket of natural vegetation close to the city, as well as large areas of open saltbush. It is bounded by Spencer Gulf, the Whyalla Railway, the old Woomera Road and pipeline, and by housing development to the south. There is a range of soils from deep sand to clay pan, and along Spencer Road is a strip of coastal vegetation including "Mangroves' *Avecinia marina* which will be a unique feature in an arid lands garden. Larger plants common in the area include *Acacia ligulata* (Umbrella Bush), *A.oswaldii* (Oswald's Wattle), *A.papyrocarpa* (Western Myall), *A. victoriae* (Elegant Wattle), and *Myoroporum platycarpum* (Sugarwood). Less common large plants include *Heterodendrum oleaefolium* (Bullock Bush), *Santalum accuminatum* (Quondong), *Casuarina cristata* (Black Oak), *Callitris columellaris* (Northern Cypress Pine), and *Exocarpos aphyllus* (Jointed Native Cherry). Smaller plants include species of *Atriplex, Maeriana, Carpobrotus, Dodonaea, Cassia, Bassia* and many ephemeral plants, some of which provide spectacular flowering displays in wet seasons.

There is quite an infestation of rabbits and some weed problems, particularly boxthorn and three corner jack, and

some areas are badly littered. These problems will be dealt with using people employed on the CEP Scheme.

The site is largely unfenced, and besides being abused by illicit rubbish dumping, is being damaged by off-road vehicles, so completely containing the area within a vermin-proof fence is an early priority. Although the area is bounded on one side by urban development this is in a hollow, and from most of the site the city is not obvious, which gives a real outback impression. There are fine views over the head of the Spencer Gulf to the Flinders Ranges north to the Tent Hills and west to Lincoln Gap and the Bluff Range.

Accessibility of the garden site was important in determining its location. It is bounded on one side by the Stuart Highway linking Port Augusta with Alice Springs and is about 2 km from the Eyre Highway to Perth. Being at the head of the Spencer Gulf, large volumes of rail and road traffic pass through Port Augusta, and the garden is expected to be of major interest to tourists. With daily air, road and rail services direct to many other parts of Australia the garden, although located in the southern arid zone, will be readily accessible to visitors. Port Augusta is the centre for a vast area of northern South Australia and the garden will be well located to serve this region.

The site is Crown Land and negotiations to acquire it for the garden are well advanced. Obviously the area is much larger than is needed for a botanic garden, but it is envisaged that much of the remaining scrub will be preserved and perhaps developed as a small National Park or Nature Reserve. There would be walking trails and appropriate signs, and the vegetation would be restored as near to its natural state as possible. The garden itself will probably be about 40 ha and will consist of three broad divisions, the first for South Australian arid zone species, the second for other Australian arid zone species, and the third for exotic arid zone species. It is intended to save all existing trees and to blend the garden into the existing environment. It is expected that much of the remainder of the site will be used for a commercial seed raising venture which will help offset operating costs and provide seed of arid zone species for which there is a high demand within Australia and overseas. Some will also be used for trial plantings of trees and for an arboretum. It is hoped that buildings will blend with the environment and be of natural materials where possible. The traditional homestead style with verandahs has been suggested.

The Working Party recommended that twelve staff would be needed to run the garden and the development be staged over ten years. The estimated cost of the entire project in 1984 was $1,479,500 spread over ten years, and the annual operating cost once established was estimated at approximately $250,000. An extension and advisory service was seen as an important priority as well as an education officer with an appropriate lecture room for groups of visitors.

It has always been expected that the garden will be operated and funded by the State Government, which has an excellent system of botanic gardens (all in the Adelaide region) already. Adequate funding and operation of the garden is beyond the means of the City Council. It is hoped that the Australian Arid Lands Botanic Garden will be State run as part of the existing botanic garden system, but separately funded and with a separate board of management.



SIGN ON THE STUART HIGHWAY BOUNDARY.

Already various Government departments have shown interest in being involved with the garden in various ways, and we are hopeful of future CSIRO involvement. This should lead to the formation of the first national centre for research, study and display of arid land plants, which will be of great interest and benefit to people working with arid land plants around the world. As a side issue the benefits of the city and region in terms of tourism are considerable.

Many groups and individuals have offered their services as volunteers to undertake various tasks. These offers have come from interstate as well as within South Australia, and it is hoped to be able to make maximum use of this help as soon as the master plan has been completed. Helpful advice and recommendations on the establishment of the garden has been sent from four overseas institutions, in Israel, South Africa and USA, which were greatly appreciated and helped highlight the need for our garden.

The garden itself is to be a true botanic garden, not just a pleasure park, and adequate labelling of plants and detailed record keeping are seen as important priorities, Its educational value at all levels and the provision of an adequate advisory service are considered to be of great importance. Horticultural techniques and plants appropriate to dry conditions will be grown, demonstrated and promoted, and this in itself will be of great value because this knowledge is not readily available.

The garden would also be an ideal location in which to display and demonstrate technology appropriate to arid Australia, and it is hoped that this will be done by using appropriate building design, run-off water, solar power and so on.

It is a pleasure to be able to write this article in the knowledge that after so many years initial funding has been provided for the Australian Arid Lands Botanic Garden. It is hoped funding will continue, so that the entire proposal will be developed within the next few years, to provide Australia with a world class Arid Lands Botanic Garden.

Rookwood Necropolis — A Victorian Landscape

by Bruce Welch

Rookwood Necropolis, situated 15 km west of Sydney, was established as a Victorian Garden Cemetery in 1867 and is to-day the largest nineteenth century cemetery in the world, covering 284 hectares.

By the turn of the century the Cemetery had acquired a reputation as one of the scenic spots of the outer Sydney metropolitan area.

To-day we tend to think of cemeteries as places to be shunned and certainly not as places of recreation and relaxation. However, the notion of a cemetery as a place of botanical interest and tranquil respite similar to a botanic garden was well developed by the time the **Cumberland Argus** published the following description of Rookwood at the turn of the century:

"Within the municipal boundaries is the general cemetery for the metropolitan district — the Kensall Green or Pere-la-Chaise of Sydney, usually known as Rookwood Cemetery though officially termed the Necropolis. More than one artistically designed mortuary chapel has been built here. The grounds which from the mere horticultural standpoint are well worth a visit, abound in dear and high associations . . ."

In choosing the site an important consideration was that it be capable of being cultivated and beautified.

Mary Mackay in **In Memoriam** (The Historic Houses Trust of N.S.W.) suggests that Charles Moore, then curator and botanist at the Sydney Botanical Gardens, designed the old Roman Catholic and Wesleyan sections, while Simeon Henry Pearce is attributed as the designer of the Anglican section. Cemetery design in this period was influenced strongly by J. Claudius Loudon's 1843 publication, **The Layout, Planting and Managing of Cemeteries.** Loudon considered that not only should cemeteries be moral but that they should also be educational. The charming drawing from **The Illustrated Sydney News** depicts in a rather stylised manner the notion that Rookwood was a most suitable place for a quiet Sunday stroll for the well-to-do. On weekends the funeral trains which ran to the Mortuary Station at Rookwood carried picknickers and sightseers who enjoyed the exotic plantings and imposing chapels and monuments.

Great care was taken in the layout of the cemetery which has been described as "elaborate gardenesque" in style, reflecting Nunhead, Highgate and the City of London Cemeteries.

The monotony of the headstones was relieved by elaborate Victorian waiting rooms and winding gravel paths neatly edged with simple brick gutters or garden tiles. Within this framework the careful planting of shrubs and trees completed the garden setting for what was in effect a new park for the recreation of the people of Sydney.

The oldest section has a circular driveway from which curvilinear paths radiate and separate the various denominations. Focal points within the landscape are the denominational chapels, the larger monuments, a skyline dominated by Araucaria (Hoop and Bunya Pines) and the Serpentine Canal.

The Serpentine Canal is a beautifully detailed open brick-lined channel punctuated by a series of islands and pools, and decorated with urns, fountains and statues.

Before the turn of the century the Serpentine would have been planted with sumptuous gardens containing Camellias, Bauhinias, Palms, Privet, Olive, Brunsfelsia, Japonica, Deutzia, Ilex, Viburnum, Plumbago and other suitable decorative plants interspersed with Daffodils, Jonquils, Iris, Oxalis and Freesias.

Unfortunately little remains but the visitor is able to visualise the area in its heyday of grandeur and tranquility.

Tall growing trees were planted along the pathways and species include *Araucaria bidwillii* (Bunya Pine), *A. cunninghamii* (Hoop Pine), *Cupressus sempervirens* (Italian Cypress), *Quercus, Cinnamonum camphora* (Camphor Laurel), Palms, Elms and Magnolias. Native trees include *Tristania conferta* (Brush Box), *Stenocarpus sinuatus, Pittosporum undulatum* and various Eucalypts.

Over some forty or so years the paths and gardens were developed and maintained, and Rookwood was very highly regarded for its beauty, often favourably compared with the Botanic Gardens.

To-day Rookwood is dominated by tall trees, long grass and a tangle of blackeberry, roses, lantana, etc. which are



ROOKWOOD CEMETERY
(photo : Stephanie Murphy)



unnamed HYBRID PERPETUAL AT ROOKWOOD
(photo : Stephanie Murphy)

unfortunately all seen as just a lot of weeds to be poisoned, burnt, slashed, bulldozed and otherwise "tidied-up" into a boring nakedness of mown grass and whippersnippered headstones.

To the keen plantsman, however, Rookwood is a never-ending neglected garden full of wonderful "treasures".

Hundreds of old-fashioned roses, no longer available from nurseries and apparently lost to cultivation survive in the heavy clay soil, growing and flowering in favourable times with joyous abandon. Members of the society Heritage Roses in Australia have regular expeditions to collect cuttings in an attempt to bring back into cultivation as many of the different roses as possible before they are lost forever. The correct names of most of these roses will probably never be discovered and to save some confusion Rookwood roses are known by the name on the grave on which they are planted or the nearest grave. Some very beautiful examples are "Agnes Smith", "William Webster" and "Mary Lloyd".

The Teas and Chinas flower all year except during the hottest and driest periods, and are at their best in autumn and winter, while the Noisettes, Bourbons and Hybrid Perpetuals tend to bloom in autumn and spring with occasional blooms in summer.

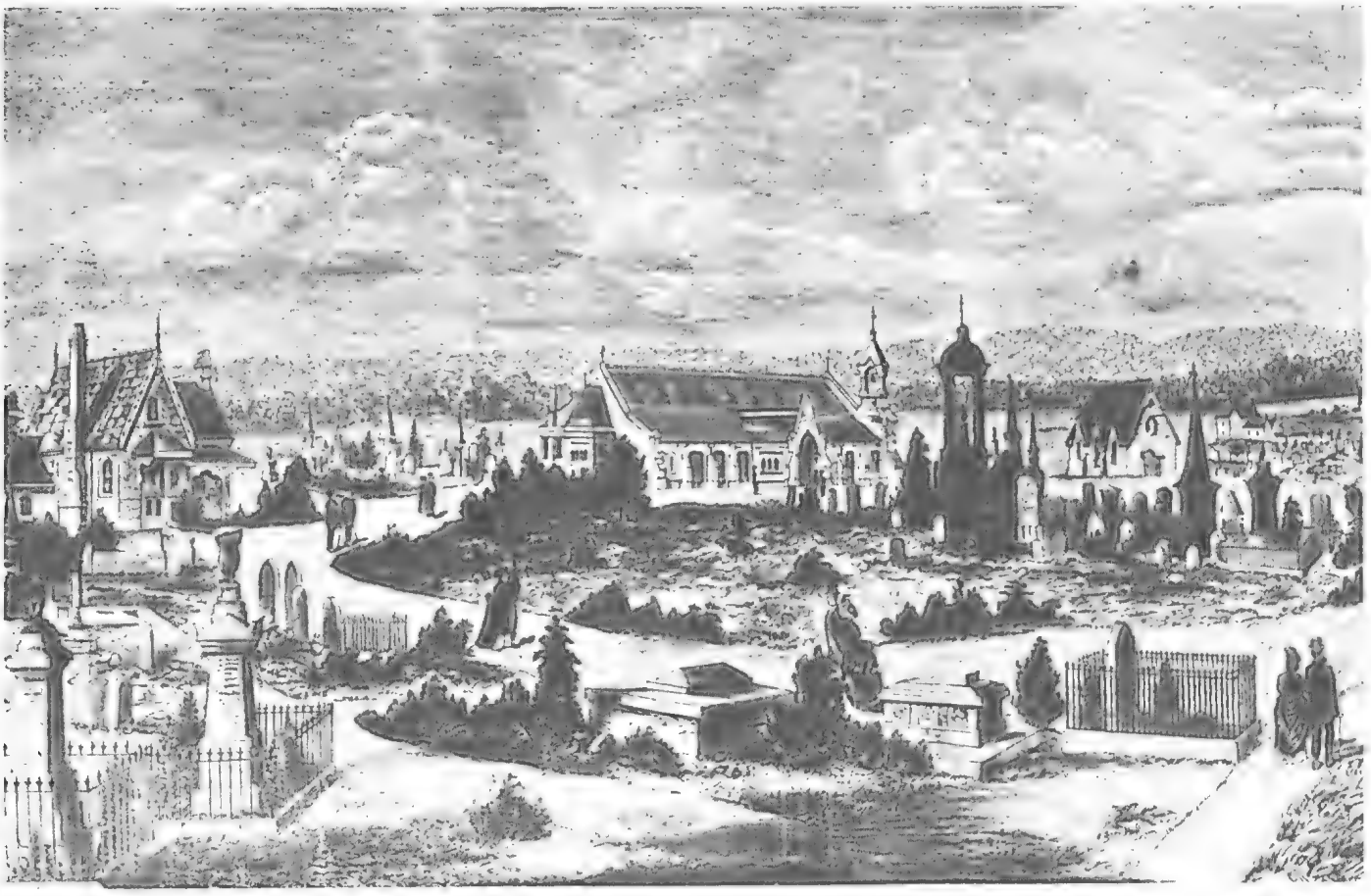
It is the late spring however that offers the most prolific display of roses, with the addition of Gallicas, Damasks, Alba, Centifolias and Moss Roses together with the species. Huge foaming masses of *R. fortuneana* and *R. indica major*, carpets of the lovely low growing mauve Gallica "Anais Segales", the pink cemetery rose and delicate white "Madame Plantier", and masses of red, cerise, pink, white and creamy blooms nod and wave amongst the headstones. The dainty little pink blossoms of "Cecile Brunner" and *R. canina*, the huge globular vibrant Hybrid Perpetuals all clamour for the attention of the old rose fancier, who stumbles intoxicated from rose bush to rose bush. All this in a profusion of spring flowering bulbs — literally hectares of Watsonias in their many shades, Ixias white with green eye, pink, mauve and blue, and millions of Freesia flowers wafting perfume. Amongst this abundance are lesser numbers of Jonquils, including "Roman Double", Acidantheras, Tritonias, *Scilla peruviana* and Gladiolus.

There is always something interesting to be found at any time of the year amongst an amazing diversity of plants —



PINK GALLICA AT ROOKWOOD : FRAZER MAUSOLEUM
IN THE BACKGROUND (photo : Stephanie Murphy)

ROOKWOOD
The Necropolis Haslem's Creek, May 1875. The Illustrated Sydney News.



cool green *Vinca major* under groves of Robinia, shady avenues of Camellias, the exquisite perfume of *Magnolia grandiflora*, monuments draped with Wistaria, Lathyrus, Honeysuckle and fields of golden *Coreopsis lanceolata*. Here and there groups of Iris, Dietes, Allium, Agapanthus and Snowflakes, while charming One o'clocks (*Oxalis variabilis*) closely carpet short grass and water lilies and bullrushes flower happily in the ponds which still hold water.

But to a rose lover it is the "Queen of the flowers" that provides the lure. There is always the chance of rediscovering a famous lost rose — a recent expedition located a rose which resembles a climbing "Duchesse de Brabant" and the budded plants are being watched closely for the tell-tale signs of true climbing characteristics. Positive identification of some of the following beauties would be very pleasing, but the roses are too good to neglect for want of their original names. "Agnes Smith", a nodding globular Tea with a creamy centre and pink outer petals on a bush one metre high which has been seen in winter bearing over a hundred blooms. "William Wellington", a dark red rose with an unusual urn-shaped bloom tightly packed with crumpled petals, and a climber which resembles the Blush Noisette in Redoute paintings.

Other roses include "Quatre Saisons", "Blanc Mousseux", "Souvenir de la Malmaison", "Cramoisi Superieur", "Maman Cochet", "Lady Hillingdon", "Duchesse de Brabant", "Mrs Herbert Stevens", "Lorraine Lee" and "Desprez a Fleur Jaunes".

Those interested in the plants at Rookwood should remember to respect the plantings and aim to leave things much as they were found. Plants can be propagated from cuttings, suckers or bulb offsets, but wholesale removal is in nobody's best interests. However, it is desirable that the plants be cultivated and distributed by those who love them or find them interesting, and it is unfortunately the "responsible" authorities who tidy them out of existence.

The National Trust of Australia (N.S.W.) classification for Rookwood states that "The restful and romantic atmosphere of its 19th century landscape, massive mausoleums, carved tombstones and draped urns, gate houses and latticed pavilions can never be replaced". Perhaps the N.S.W. Minister for Natural Resources would be interested to receive readers' views on the significance of Rookwood.

Extracts from

"Gardening in Shanghai for Amateurs"

by Ken Digby

"I am going home and wish to leave on record my plan of work to assist my successor in charge of the Country Club garden. These notes are, I hope, so arranged that if the weekly directions are followed, the garden will be trim. It follows from the ideas and the character of the Chinese gardener that he must be given explicit instructions and made to carry them out. The lady of the house is indicated as the proper person to do this".

Sir Frederick Bourne, CMG, presumably the retiring British Ambassador in Shanghai, wrote a small "gardener's aid" in calendar format, which not only said a lot about gardening in Shanghai in 1914 but also revealed much about the British abroad in that era. Here are some snippets, or to use the Ambassador's own phrase, some "pruned cuttings".

"The Chinese Gardener: trimness has always been an attribute of our (English) gardening. The Chinese conception of a garden is quite different; he sees no reason why a brickbat should not be left to develop its own individuality in the middle of a bed of pansies; in truth he does not regard pansies as flowers at all, but as grass — ts' ao-hua — nothing less gross than a peony has any charms for him; his idea of a garden comprises artificial rock work, a tank of water lilies, Magnolia, Cassia fragrans and so on. He is unwilling to root up the ugliest plant that is growing luxuriantly; he seems to regard it with a feeling of religious awe; if you pull it up he will probably stick it in again somewhere else. He will never of his own notion prune shrub or tree; he seems to regard it as murder. He likes double geraniums of a dirty purple".

"In short, his state of mind in regard to a garden is entirely different to ours. You must therefore ruthlessly insist on your own ideal, and remember this will be a daily struggle, for he will be constantly trying to revert to his own slipshod gait. Dare to be a Hun — pull up and destroy, yourself, every bad coloured Zinnia, Dahlia, etc. for they seem stronger and the (Chinese) gardener will always prefer them when taking cuttings. Cultivate single flowers in preference to double — most double flowers are monstrosities — sterile artificial flukes — the invention of the florist who ought to give his attention to colour and proportion, not to fate".

"Seeds: seeds come well all the year round, via Siberia, wrapped in oiled paper in an ordinary envelope. From 1st June to 1st October seeds should be kept here in an airtight glass jar with a little fresh lime in the stopper, renewed each spring by the chemist; the rest of the year they keep well in an open box on a mantlepiece, or in a ventilated cabinet".

"There is a charm in raising such plants as Cineraria and Pelargonium from seed, in that one may get something quite new and remarkably good in colour and form: on the other hand, one must be prepared to destroy as soon as the flowers are seen as having a large number of a bad colour".

"Bulbs; bulbs must come by the sea route and should therefore be ordered in good time. Tulips are an exception — they should come by Canada or Siberia if ordered from Europe, for the heat of the Red Sea kills the flower embryo in the bulb".

"Vegetables; you will have great difficulty in getting your gardener to grow vegetables, although this is the one thing he knows thoroughly how to do. You must show him you know also. Take him out and show him a well cultivated native vegetable garden and insist that you will have your beds look like that; not a weed, the ground constantly hoed and water applied every evening".

"Trees; those who want a quick-growing shield merely should apply to Mr D. MacGregor, the Superintendant of Parks and Open Spaces, who can generally spare Plane, Willow and such-like. Young Camphor trees can be obtained from Hang-chow and Gingko and Gleditschia from Japan. I have found the Yokohama Nursery Co., Nakamura, Yokohama, satisfactory. No doubt nursery gardens at Kwang-feng could supply, if there were any means of making sure that one gets what one wants".

"Soil materials; Yangtze mud is deficient in lime and humus. Old mortar is very valuable for potted plants. It can readily be obtained from the Architect when old houses are being pulled down in your neighbourhood".

"Street sweepings; these should be got in during winter. When collected from stone roads the sweepings are valuable because of the grit they contain — broken down by traffic from the stone of which the road is made — to say nothing of other matters. But sweepings must not come from tarred roads, because tar and motor spirit kills the bacteria necessary to plant nutrition. The motor car is the gardener's enemy".

"Liquid manure; this is a great help to all plants when in rapid growth. Nothing is more effective than the native method, but this is generally barred. Bean-cake water is good but almost as objectionable on the nose; those who do not mind the expense may use guano or Clay's fertilizer from home, or sulphate of ammonia from the gasworks — an ounce to a water can. But soot costs nothing and often is very effective. Ashes keep worms out of tubs and pots".

"Potting compost; if you leave the matter (of making

compost) and potting to your Chinese gardener he will plant everything in sifted Yangtze mud; it is true he has his own way of making good the deficiency, but that way, which is manifest to all who take a country walk in China in the spring, is offensive to most foreigners and forbidden in their gardens. My experience supports the following compost for all potted plants:

3 fen-chi leaf mould
2 fen-chi old mortar (peanut size)
3 fen-chi top spit garden soil
1 fen-chi wood ashes
3 fen-chi street sweepings (six months or more old)
half fen-chi pounded oyster or other sea shells".

"A better substitute for leaf mould would be the top half-inch collected from the ground under old trees at the Ningpo Lakes. (A fen-chi is the open bamboo scoup used in the garden)".

Sir Frederick goes on to list some of "the monthly tasks in a Shanghai garden':

"January; the cold makes a planting in the open impossible — make permanent changes in paths and beds and cut down dead trees. Roads that can be seen from the house should be macadamised and the surface covered with gravel, or granite sand brought up from Hong Kong and Amoy as ballast. Paths can well be made of cinders to be obtained from the gasworks".

"February; make potting compost, weed lawns, divide the mint and order Camphor trees from Hang-chow".

"March; prune shrubs and roses — order shrubs from Japan and you may as well add to your order bamboo stakes painted green (4 feet) to tie up Larkspur and Dahlia in May. Re-turf the tennis court with good turf from the hills beyond Soochow which (in 1914) costs 90 cents a fong; (100 square Chinese feet ?).

"April; go round bamboo fences and make good the depredations of fuel thieves during the winter. Plant out the new shrubs from Japan and repot palms — they must be young to be attractive. If you have room for it get in a cartload or two of manure from a racing stable".

"May; Shanghai gardens now remind us most of England, for Hollyhock, Lilac, Canterbury Bell and Sweet William put out their brightest colours and recall to each of us sojourners in Shanghai the house where he was born. Have underground drains looked into, man-holes and catches cleaned in expectation of heavy rain in May and June. For the same reason all the taller growing flowers must be staked or they will be laid and dashed to pieces by the rain. Prune the privet. Whether this plant is the cause of Privet Cough seems doubtful. Privet has, Mr MacGregor tells me, comparatively little pollen and it is not much in flower before the end of June. It is very probable that the Plane Tree is more to blame. Still, prune the Privet trees all the same; the act is right although the motive may be wrong".

"June; the road leading to the front door should be overhauled; a road that is much used requires almost daily attention; any loose stone becomes a lever under a carriage wheel, to break the surface. Soon leaves will begin to fall and leaf mould is so hard to get in Shanghai. Poor natives burn leaves for fuel. The place (for a compost heap) must be of easy access, or the gardener will not take the trouble to go there but will dump the leaves on the road for the dustman. See that the gardener saves the Forget-me-not seed to plant between Hyacinths next year".

"July; spring flowers — our home annuals and biennials — are over and flowers that can bear the hot eye of the sun have scarcely begun. Work in the garden is confined to watering in dry weather, tending chrysanthemums, clearing up and cutting away overgrown foliage".

"August; plant bulbs — overhaul the Hothouse, greenhouse and frames — see that the boilers are repaired, chimneys swept and pipes in good order".

"September; keep the lawns free from leaves — it is not hard work and that is fortunate for in Shanghai's September (min. 44 degrees F) man's vitality is at its lowest — those who survive September may hope to live another year".

"October; place Poinsettias in Conservatory but shelter them from the mid-day sun with a mat. The 1st October is the latest date that they can be allowed out of doors at night. Dig out flower and vegetable beds. Plant tulips in open ground. Beat the bounds to see that fences are in order; weak spots will be attacked by fuel thieves. I have heard it said that the old women, who are the worst offenders, are very particular about the flavour of their rice and if bamboo fences are tarred, they won't touch them. Is this true or an invention of the Gas Company?".

"November; sow native broad beans in any ground you wish to improve. This practice has prevailed amongst the Chinese for ages. Some acute worthy of long ago noticed the fact (that beans improved the soil) just as another noticed that if gongs are beaten the moon will reappear after an eclipse. Shanghai conditions are against them (roses). No doubt choicer roses could be grown here on well raised beds in specially made compost with due protection from extremes of heat and cold. How this is to be done, the reader must find out for himself. A blank page is provided here for the record of his experience".

"December; it is now too late to plant out seedlings; all unoccupied beds should be dug up. This is best done with the native five-pronged hoe on a long bamboo handle, a much more powerful and effective tool in the hands of a native gardener than our spade, which, if you wish him to use other than as a shovel, you must provide a pair of heavy boots. Or you might dig yourself, it would not do you any harm. In that parable, the man who could not dig was the unjust steward — we occidentals in Shanghai are all stewards. I do not assert that there is any necessary connection between not-digging and injustice, but there may be, and it is as well to be on the safe side. Overhaul your tennis gear and garden tools and order new supplies".

Old-fashioned Roses in Tasmania

by Shirley Stackhouse

The last week of October and the first week of November are great for seeing roses — both modern and old-fashioned — in Tasmania. Everyone seems to have a wreath of roses round the door and the tiniest of gardens is bursting with roses as well as with all the cool climate gems like paeonies, lilac and clematis.

While every cottage garden is a delight, visiting some of the larger gardens is sheer intoxication. Last spring I visited the gardens with a group from the Friends of the Royal Botanic Gardens Sydney, led by John Morris.

During our eleven day tour we visited many private gardens as well as gardens open to the public, like Clarendon and Franklin House, both outside Launceston, where the beautiful gardens include plantings of old-fashioned roses. We also visited parks — both Hobart and Launceston are well endowed with superb parks like City Park and Prince's Park in Launceston and Hobart's wonderful Botanical Gardens.

We had a special invitation to visit Government House in Hobart where we were invited to morning tea with the Governor, Sir James Plimsoll, followed by a personally guided tour of the gardens — Sir James is a keen gardener.

The rose garden is completely enclosed by hedges to protect it from the sea breezes and other cold winds with the result that it is a warm, secluded sun-trap filled with perfume and a delight to wander through. The plantings are a mixture of modern and old-fashioned roses, mostly selected for their perfume as well as colour.

A handsome and unusual use of the yellow Banksia rose (*R. banksia lutea*) as a formal hedge is a striking feature of the front entrance. Careful trimming has produced a well shaped hedge completely smothered in clusters of yellow roses, in full bloom at the time of our visit.

Show piece of the Government House garden is the round lily pond with water views beyond and surrounded by plantings of bright annuals (ranunculus at the time).

One of the highlights of our trip was a visit to Malahide, Tasmanian home of the Hon. Rose Talbot, sister of the late Lord Talbot de Malahide, who published "The Endemic Flora of Tasmania". The Tasmanian property has been owned by the Talbot family since the early days of settlement, but they were absentee landlords until the late Lord Talbot and his sister decided to restore the old homestead and spend part of the year living there.

The house, which was in a state of considerable disrepair, has been carefully restored and the unusual golden stone, found locally but reminiscent of England's Cotswold stone, makes a perfect background for the garden. Many of Miss Talbot's climbing roses have been trained against the walls where they thrive in the warmth. Though the garden has been designed to provide seasonal colour, roses are a feature of the landscaping and are obviously great favourites.

Most of the roses at Malahide are old-fashioned varieties, which do well in the Tasmanian climate. One particularly eye-catching pillar rose, Danse des Sylphes, created a lot of interest amongst our group, with its masses of rich red clusters glowing against the stone.

The garden borders in front of the climbing roses, which share the walls with clematis, have been filled with shrub roses interplanted with small flowering shrubs and perennials, edged with silver foliaged plants. This planting ensures massed colour over a long period without too much fiddly work.

This garden is still young as most of the planting has been done in recent years by Miss Talbot and her gardener, who maintains it in her absence. Partly shaded areas of the garden against the house provide a home for brilliantly coloured rhododendrons while a sunny shrub border has been filled with flowering shrubs including lilac, ceanothus, brooms, deutzia and paeonies. Away from the house the lawns sweep away to a planting of deciduous trees that will create a woodland in time. Beyond the garden walls there are peaceful views of fields and blue hills.

It was a delight to visit the garden when the old roses were in bloom, and the fact that all are labelled was a great help. Lovers of these old roses spend much time hunting for lost treasures in old cemeteries like Rookwood in Sydney, but a search for old roses in the beautiful gardens of Tasmania is just as rewarding and much more comfortable!



THE WHITE BANKSIA ROSE - THORNLESS, EASILY TRAINED AND SWEETLY SCENTED.

To Find Autumn, Simply Look Around You

by Susan Parsons

In "To Autumn" John Keats describes her thus:
"Who hath not seen thee oft amid thy store ?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind."

Visitors to the stubble-plains and fields rolling down to Monaro rivers all find Autumn. At the old Tharwa gardens of Cuppacumbalong you can walk beneath the wistaria canopy, with trunks thicker than your wrist, and admire the formal beds, with rustic paddocks beyond.

Lanyon's historic gardens are most charming; the tall grove of trees shading elegant green garden seats, gently sloping lawns, rosemary bordering the wide verandahs, rows of bulbs edging the paths, and the productive vegetable plots — the envy of any gardener.

Families picnic where the Murrumbidgee and Cotter Rivers meet, and children are seen holding Autumn sunshine in each hand, searching for fool's gold and skimming flat stones across the water.

At Murray's Corner on Paddy's River is a grove of firs and a ford thrills young (and old) boys as the car churns through the water. Some years ago this was the spot for blackberrying while you grilled the steak, but the hazards of thorns and harbouring of snakes warranted the removal of these prolific bushes.

Lady C.C. Vyvyan, in "A Cornish Year", wrote in 1958 "perhaps half the troubles of the world to-day have arisen because so many millions of men are without a garden or tree of their own. To sit and meditate, or dream, among flowers and trees is after all the highest compliment you can pay a garden."

During Autumn Canberrans are found adopting trees in parks and peacefully contemplating Nature. There is great scope for enjoyment in Commonwealth Park and Weston Park, which are well composed with groups of trees and plants in landscape pictures. The willows by the lake near Commonwealth Avenue Bridge create a languid pastoral scene, and artists and photographers have long been captivated by the beauty of Lotus Bay and the Brindabella Mountains as a backdrop.

The undersides of leaves, the bark of trunks, scarlet berries and burnished nuts add interest and excitement to a golden hour spent out of doors.

My favourite nut tree is the Sweet Chestnut, *Castanea sativa*. The Romans introduced this remarkable tree to Britain between AD42 and AD410. The nuts were a staple food for their legionnaires, being mainly carbohydrate.

C. sativa is a medium to large deciduous tree which will grow on most soil types if drainage is good and extra water given in dry periods. It will withstand frost and is fire resistant. The tree is decorated by plump, pinkish-brown buds in winter. In summer its long glossy green leaves are followed by slender catkins with male and female flowers on the same stalk. These are a rich source of nectar for bees. Seedling trees bear in three to ten years, and nuts ripen in autumn.

Every Englishman will know what to do with chestnuts; you roast them, sprinkle them with salt, and savour them.

Below the West Terrace in the gardens of Buckingham Palace stands an ancient Sweet Chestnut with a contorted trunk. Peter Coats writes that its extraordinary form suggests a life beginning as a bonsai, possibly a gift from a Japanese Ambassador to Queen Alexandra, that had been planted in the garden once the novelty had worn off.

Last month I stood admiring a fine specimen of the Sweet Chestnut in an ordinary garden nearby, where it was shading a car with diplomatic plates, parked in the driveway. The first mantle of greenish-yellow spiny husks was covering the lawn. Two birds flew into the tree and I watched them alight with care on the stout twigs supporting the nuts. This was not a wise horticultural observation, for as I drove off two men in an unmarked surveillance vehicle followed me through the suburbs.

Fortunately the best place to enjoy roasted chestnuts is in the fresh air, and April is picnic time. Like the English, the spot Australians choose for their favourite picnics is under a shady tree beside water.

Last October two hundred members of the Australian Garden History Society visited a woodland garden in Canberra's Mugga Way. The owners, Sir Harold and Lady White, have given me a relevant article about trees and water to share with you. Written by Jean Guino it originally appeared in "Trees: Summer 1956" under the title "The Man who planted Hope and grew Happiness."

"About forty years ago I was taking a long trip over the ancient and deserted region where the Alps thrust down into Provence and nothing grew but wild lavender. I camped near an abandoned village where clustered houses, in ruins like an old wasps' nest, suggesting a spring or well nearby — but now it was dry. After walking for five hours I met a shepherd who gave me a drink from his water-gourd.

"He was a silent man, in the way of those who live alone, but it was understood from the first that I should stay the night in his house and share his soup. After supper the shepherd sorted one hundred perfect acorns from a sack, then went to bed.

"Next day he plunged the acorns into a pail of water. We walked to the top of a ridge and he began thrusting an iron rod into the earth, making a hole in which he planted an acorn. For three years he had been planting oak trees in this wilderness. Of the 100,000 planted, 20,000 had sprouted. Near his cottage was a nursery of seedlings grown from beechnuts. He was considering birches for the valleys. His name was Elzeard Bouffier.

Continued on foot of P.152

"Such a Mass of Roses" - a History of the Roses of Old Government House, Auckland

by John Adam

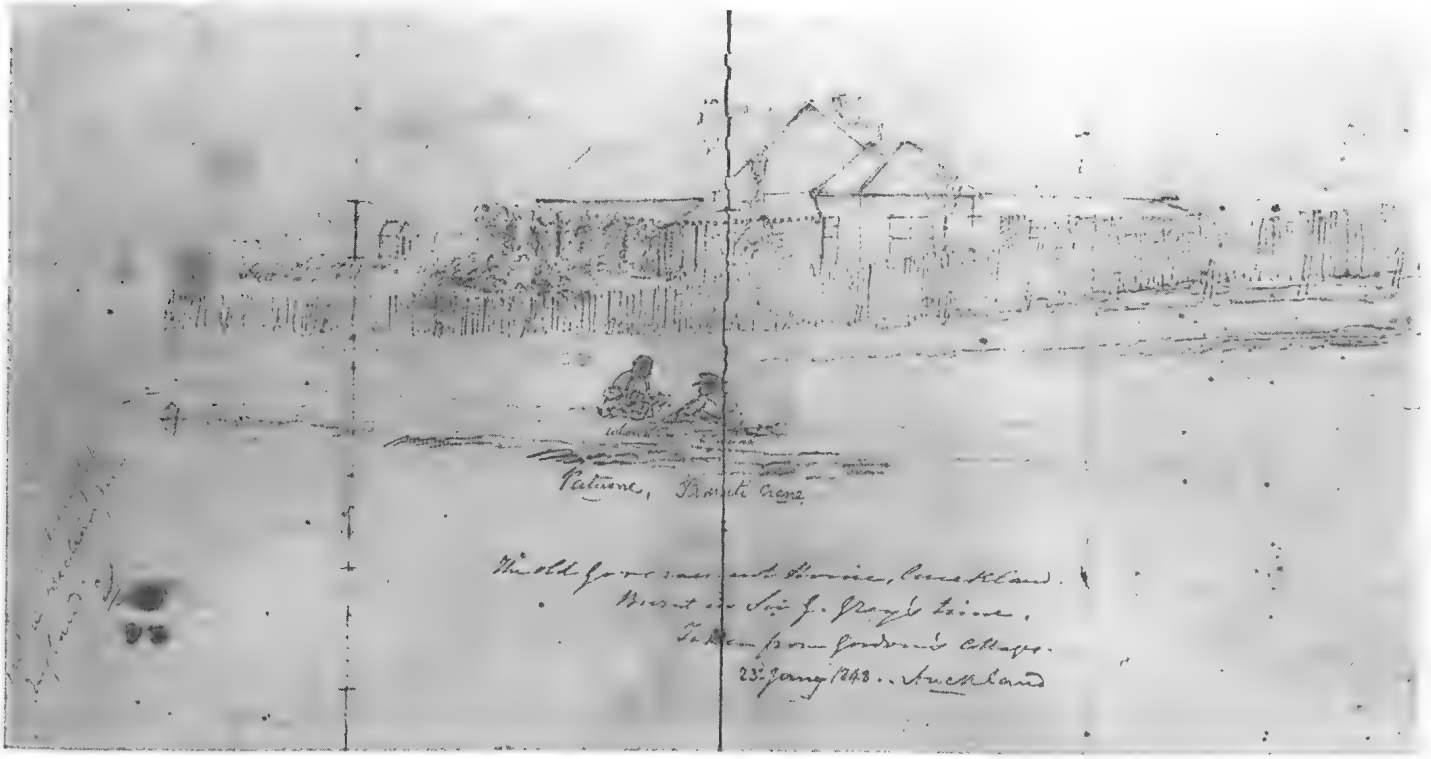
The expansive grounds of the Auckland University to-day include the old oak tree framed Government House, which was built in 1856, and surrounding formal gardens.

The first Government House was shipped out from England in a dismantled form and built on the site of the present day building in 1840 (Wood, 1975).

The first written record of the existence of roses in the gardens was from the pen of Eliza Grey, wife of Governor Captain George Grey, when in the spring of 1846, in a letter written to Mrs C.M. Bagot of Koonunga, Adelaide, she said "Could you see my gardens and the verandah of Government House just now you would be delighted, the flowers are most beautiful and luxuriant. I never saw such a mass of roses as are blooming about me. I use the verandah this fine weather as a sitting room and enjoy the fragrance of the flowers and the pretty view in front ..." (Grey, 1846).

Roses appear on a few surviving plant lists sent to Governors during the 1850s from Australia and England. These lists give no details of species or varieties shipped, probably in the Wardian Case.

One dozen rose plants were ordered from the Nelson nursery and seedsman, Mr William Hale in 1861. The head gardener at Government House, Mr Thomas Osborne, selected twelve roses from the fifty-seven roses listed in the 1860/61 "Catalogue of Fruit and Forest Trees, Flowering Shrubs, Seeds, etc" (Hale, 1861). Incidentally, this is probably the oldest surviving nursery catalogue in New Zealand. The roses selected by Mr Osborne were Devoniensis, Lady Sefton, Louis Phillippe, Lord Ragland, Marquis of Ailsa, Napoleon, Princess Adelaide, Queen Victoria, Queen of Bourbon, Robin Hood, Sheppard's Incomparable, and Victoria Modeste.



OLD GOVERNMENT HOUSE, AUCKLAND, 1848 : by BARON CHARLES DE THIERRY (1793-1864) from the collection of Auckland City Art Gallery.

In 1888 a Mr Edgar Spooner, writing for **The Gardeners' Chronicle**, a British magazine, published an extensive list of the trees and flowering plants growing in the Old Government House gardens. Those plants in full bloom such as verbenas, calceolarias, pansies and clematis he says "are taking the place of Tea, coloured, and Banksian Roses, which have continued in bloom, and been very fine up till now" (Spooner, 1888).

Those Governors in residence from the 1850s allowed the Auckland Horticultural Society to use the grounds of Government House for some of their shows (Cooper, 1971). Roses were entered in these competitions.

Before the University took possession of Choral Hall in 1912, which stands in what was once a corner of the Metropolitan Ground and to the rear of Old Government House, the Auckland Horticultural Society used the building for flower shows. In 1905 the Summer Show and Children's Exhibition was held in the Choral Hall. The Governor, Lord Plunket, gave his permission to erect three marquees in the Metropolitan Ground. Mr W.E. Lippiatt won the open rose championship. He also won another six first prizes including the thirty-six, twenty-four and twelve distinct varieties and the twelve and six varieties of tea roses.

The 1908 Summer Show of the Auckland Horticultural Society saw Mr Lippiatt feature again with roses. The Weekly Gazette and N.Z. Mail said of the Show "Mr W.E. Lippiatt, Otahuhu, carried off the bulk of prizes for roses, and the bloom of Mrs W.J. Grant (Hybrid Tea) in his lot was awarded championship ... Mr Lippiatt had some fairly good blooms of new roses. Queen of Sheba and Mrs Myles Kennedy (Tea) are sorts which do well in good weather. Lady Helen Vincent (H.T.) is a grand rose; Harry Kirk (T) is a fine hardy sort and stands rough weather. A new rose, raised by Mr Lippiatt himself, and named May Alex Lippiatt, attracted considerable attention. It is a dark coloured variety, with very large petals of great substance, and very fragrant. Good blooms of Mr Peter Blair, yellow, Mildred Grant (H.T.), Captain Hayward (H.T.), Muriel Graham (H.T.), Souvenir of Stella Gray (T), Mrs Harold Brocklebank (H.T.), Earl of Warwick (H.T.), etc. were to be seen in this collection. A bloom of the much vaunted Lyon Rose (Pernetiana) was also on view . . .".

The oldest surviving rose in the gardens of Old Government House is Mermaid. This rose was raised by the Englishman W. Paul in 1918. Its breeding is *Rosa bracteata* x double yellow Tea rose. The Mermaid rose can be seen on the old stone balustrade at the north-eastern end of Old Government House. It has spread about six metres along the balustrade and is about two metres wide at ground level. This recurrent rose flowers well into autumn. It is still unknown when and who planted this rose.

Last year several old roses were chosen for the period gardens in front of the three double storey houses that date from the 1880s. They were once private houses and boarding houses, and were acquired by the University in the 1960s.

They were strengthened and renovated in 1980 and are now occupied by the Political Studies Department. Plants for these 1880's period gardens were selected from two contemporary nursery catalogues, David Hay and Sons Montpellier Nursery's Descriptive Priced catalogue of General Nursery Stock for 1888-89 (Hay, 1888), and William Mason's Ponsonby Nursery Catalogue for 1882 (Mason, 1882). Early garden edging tiles have been used in two of these gardens. These ornamental tiles are stamped with the trade marks of two of Auckland's 19th century potteries, one Carder Brothers of Ponsonby and the other N.Z. Brick Company of New Lynn. Some of the roses selected for these three front gardens include Lamarque (Noisette), Blanc de Coubert (Rugosa), Anais Segales (Provence), Souvenir de la Malmaison (Bourbon), La France (H.T.), Charles de Mills (Gallica), and Complicata (species).

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Continued from p.150

"In 1920, after the war, I returned to that place. We spent the day walking in silence through the forest. The oaks were ten years old. He no longer kept sheep, but now had a hundred beehives. The beech trees, as high as my shoulder, spread as far as the eye could see. Clumps of birch, as delicate as young girls, had found moisture below the surface soil. I saw water flowing in brooks that had been dry since the memory of man.

"In June of 1954 I returned to Vergons. Now there were houses, gardens, and most amazing of all, a fountain which flowed freely. Growing beside it was the incontestable symbol of resurrection — a linden tree."

The Great Arc — extensions to the Pyramid Glasshouse Complex at the Royal Botanic Gardens, Sydney

At last the popular Pyramid Glasshouse at the Royal Botanic Gardens, Sydney, will be joined by another glasshouse, achieving in a new way the original objective for a complex,

The Premier, Mr Neville Wran, announced on 21st September 1985 that work will begin on a new structure, more than doubling the public glasshouse display space of the Gardens, for completion by the Bicentennial Year of 1988.

Visitors will be able to see many more kinds of tropical and sub-tropical plants, including Australian natives, exotic species and a wide range of ferns.

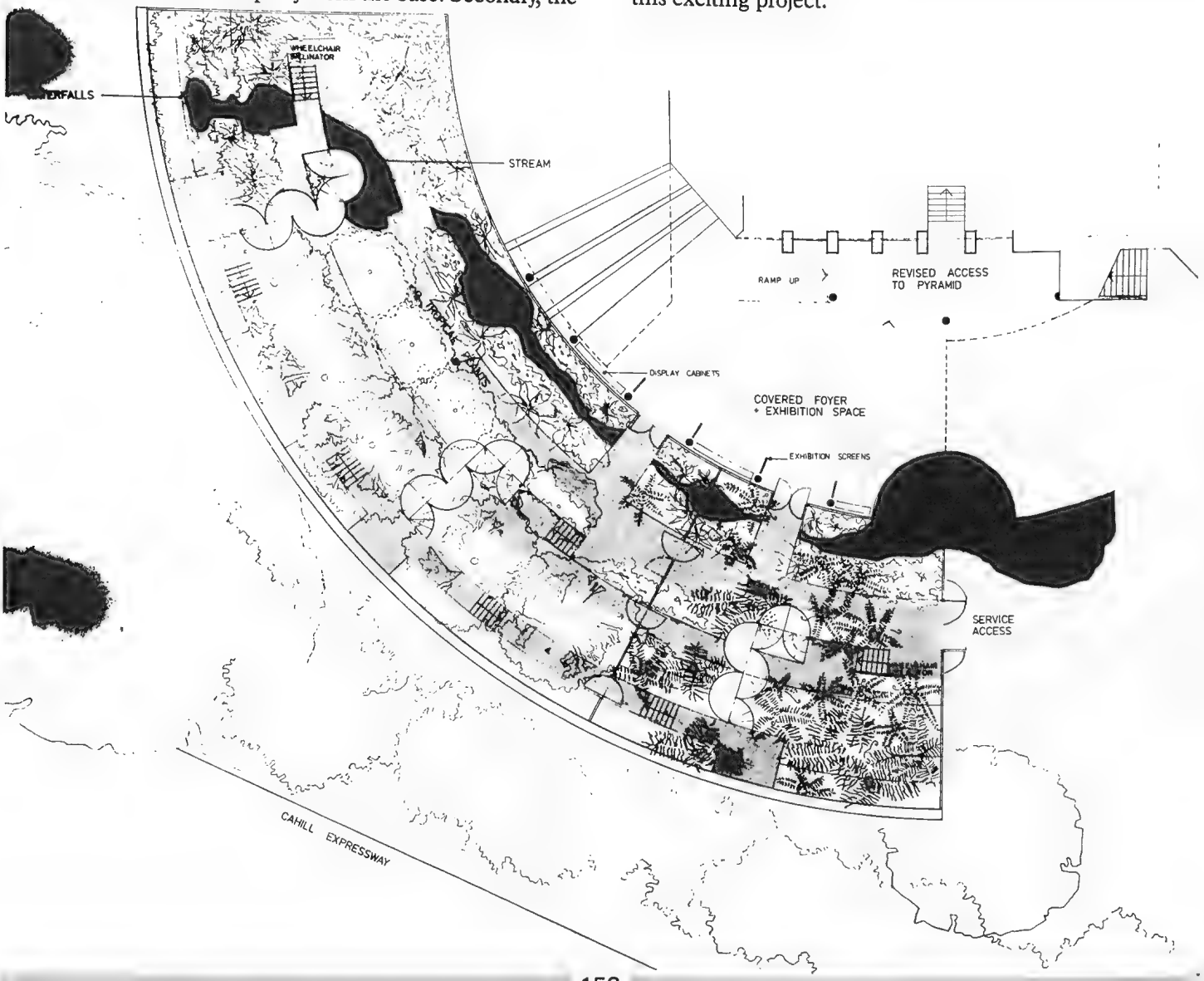
With a vaulted profile, the new structure will form a quarter-circle arc with the existing pyramid as its centre.

Such a design has two advantages. Its curved roof allows us to grow many more tall plants than in a pyramid structure, which narrows in more rapidly from the base. Secondly, the softer form is less obtrusive, while still achieving compatibility of form with the pyramid.

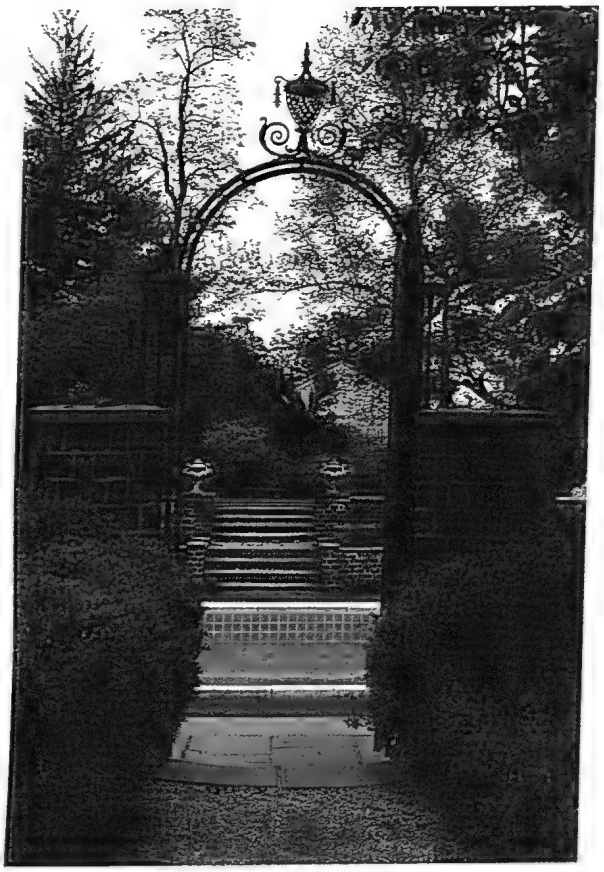
A waterfall and internal areas will enliven the new glasshouse. The plants, including a large variety of climbing ones, will be grown in stepped terraces. A climate control system will be installed to provide suitable conditions for the tropical plants, but temperature will be kept within a generally comfortable range for visitors.

The Arc will be linked to the exisiting Pyramid by a common foyer and exhibition space, which has been designed to provide access for disabled persons.

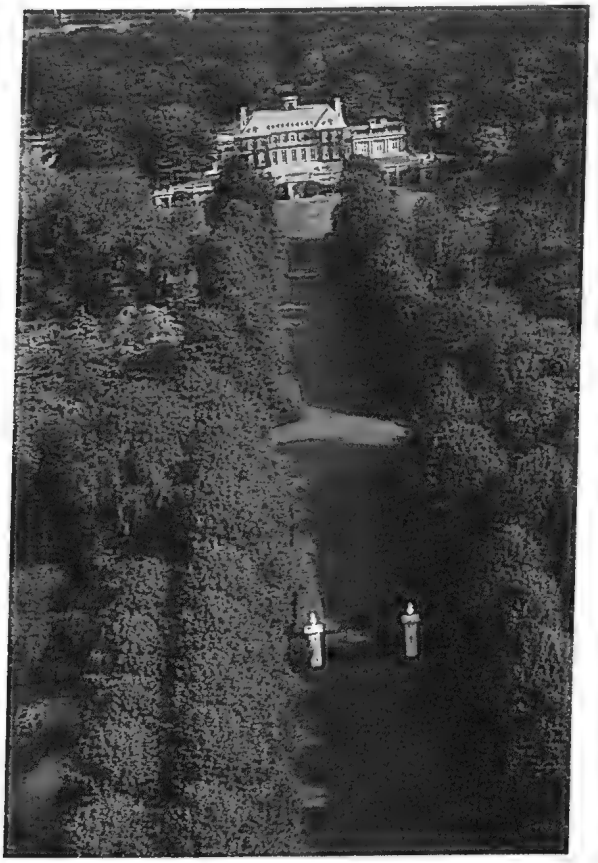
The Royal Botanic Gardens and Domain Trust thank all those who gave their support during the Great Pyramid Appeal. The money raised will be added to the $1.9 million pledged by the New South Wales Government to enhance this exciting project.



Two Early Twentieth Century Gardens on Long Island, New York



ENTRANCE TO ITALIAN GARDEN PLANTING FIELDS ARBORETUM.

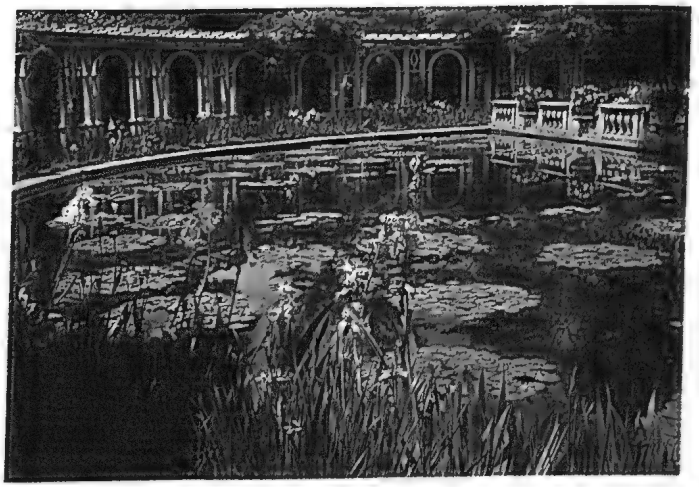


AERIAL VIEW OF WESTBURY HOUSE.

The second half of the nineteenth century and the early part of this century in America saw a phenomenal rise in individual wealth, and the development of many large and magnificent estates. Fortunately for us, great riches did, in some instances, go hand in hand with good taste.

Two fine examples of what is referred to as the "estate" period of American history, can be seen on Long Island, some twenty-five miles from New York City.

Westbury, now called "Old Westbury", was built in 1906 by an English architect, George Crawley, for John S. Phipps, a sportsman and financier. Crawley also laid out the gardens, but one suspects that they reflect the ideals of Mrs Phipps, who had been brought up in Sussex, England, for they evoke a feeling of nostalgia for the English country house garden of the late Victorian period.



POOL IN THE WALLED GARDEN, OLD WESTBURY.

In 1959 both house and garden were opened to the public under the aegis of the Old Westbury Gardens Foundation, whose declared aim was to preserve for posterity a great estate of the early twentieth century; the Board of Trustees includes some surviving members of the Phipps family.

Old Westbury is an exceptionally fine example of a large formal pleasure garden of its period — it extends over a hundred acres — and is a reflection of a gracious era that ended with World War II. The house is as it was when Mr and Mrs Phipps lived there, and contains a collection of eighteenth century English furniture, and paintings by Gainsborough, Reynolds, Constable and Sargent.

Though modelled largely on the English pattern, Old Westbury cannot be said to belong entirely to any period or any style of garden design. The terrace, with its twin balustraded staircases, for example, is supposedly modelled after the seventeenth century garden of the Villa Garzoni in Tuscany. There are many fine trees, including a magnificent alley of 280 European beech.

Nearby, in Oyster Bay, is Planting Fields. Originally farmland, in 1904 this became the estate of another wealthy New York family, the James Byrnes. However, in 1913 it was sold to William Robertson Coe, who added to it until the estate covered 409 acres.

The original house was destroyed by fire in 1918, so Coe, an insurance executive and financier, built the present Coe Hall in "Tudor Revival" style, modelling it on Sydenham House in England.

The grounds were landscaped by the Olmsted brothers of Boston, who had laid out New York's Central Park, after the manner of an English park of the early nineteenth century. However, it was William Coe's interest in rare and unusual trees that turned Planting Fields into a show place. Whereas Old Westbury is essentially a pleasure garden, Planting Fields is an arboretum and botanical collection.

In 1949 Planting Fields was presented to the people of the State of New York. On Mr Coe's death in 1955 it came under the control of the State University, but is now administered by the Long Island State Park Commission.

The Synoptic Garden contains nearly 500 flowering shrubs and small trees suitable for Long Island conditions, all arranged in alphabetical order. The rhododendron and azalea collection contains more than 600 species and hybrids, while the extensive glasshouses contain a wide range of tropical plants, as well as one of the oldest and largest collections of camellias under glass. There are many outstanding trees, including a huge specimen of Sargent's Weeping Hemlock, *Tsuga canadensis* "Pendula".

A feature of special interest are the Carshalton Gates, on Chicken Valley Road. These gates were handwrought in England in 1712 for Carshalton Park. In 1921, when William Coe was building the present house, he saw these gates advertised in "Country Life" and was able to bring them to the United States.



THE ROSE ARBOUR, PLANTING FIELDS ARBORETUM.

A Medieval Garden in New York City

The Cloisters, a branch of the Metropolitan Museum of Art, is a museum of medieval art situated in Fort Tryon Park, overlooking the Hudson River and less than three-quarters of an hour by subway from the heart of midtown New York. The park, the building and most of the collections were made available to the public through the generosity of John D. Rockefeller jnr.

Opened in 1938, this modern structure built in a medieval style incorporates sections from a 12th century chapter house, parts of cloisters from five medieval monasteries, a Romanesque chapel, and a 12th century Spanish apse.

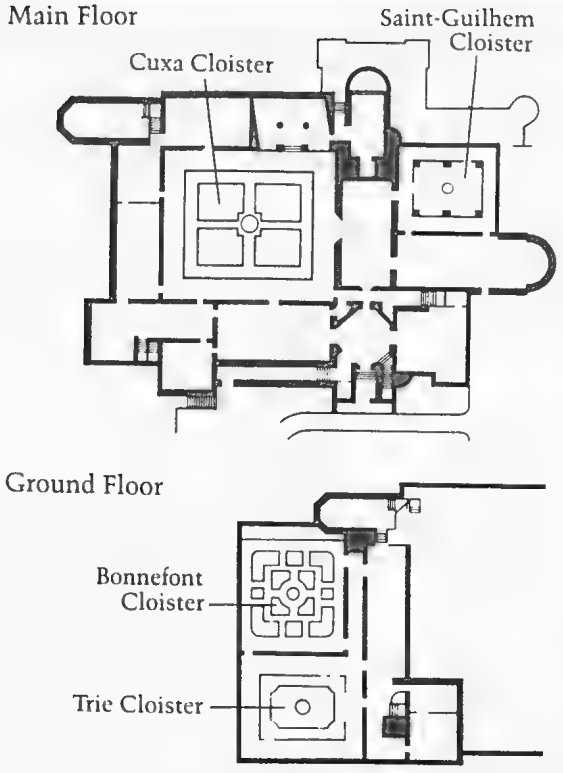
The Cuxa Cloister, on the Main Floor, contains about half the capitals as well as other architectural elements from the 12th century cloister of the Benedictine monastery of Saint Michel-de-Cuxa in the north-eastern Pyrenees. Its covered arcades surround a garth, or enclosed yard; in a medieval monastic complex such a courtyard would have been situated on the south side of the church, receiving full sun and providing a protected area for the monks to enjoy Nature. The plan of the Cuxa garth garden is a typical one of crossed paths with a fountain in the centre. Each quarter has a floral border and is overhung by a fruit tree — a hawthorn, Sargent's crab apple, a Cornelian cherry and a pear. In winter the open arcades are glazed and the walkways filled with pots of rosemary, jasmine, citrus, aloes, bay and acanthus. Narcissus, muscari, crocus and Madonna lily bulbs are forced into bloom and then transferred to the Saint Guilhem Cloister, also on the Main Floor, where they are arranged in a small garden constructed round a central fountain. The indoor garden in this Cloister remains in place from Christmas through to Easter.

The herb garden in the Bonnefont Cloister, on the Ground Floor, contains more than 250 species of culinary and medicinal herbs, dye plants and fruits and vegetables that were cultivated during the Middle Ages. Its design is typical of a medieval monastery kitchen garden, with raised beds, wattle fences and a central well-head. Tender plants such as lemon and bay are grown in tubs and moved inside in winter — a common gardening practice in northern Europe throughout the late Middle Ages. The Bonnefont Cloister comprises two arcades of marble capitals from the Cistercian abbey of Bonnefont-en-Comminges and from other monastic foundations in the Comminges region of south-western France.

The fourth Cloister, also on the Ground Floor, is the Trie Cloister. By contrast with the Cuxa, the Trie Cloister is ornate, modelled after the vibrant millefleur background of one of the Hunt the Unicorn Tapestries belonging to the Museum. The garden is, in fact, patterned after the design of the second tapestry in the series, the Unicorn and the Fountain, but also includes plants depicted in all seven tapestries. Bringing to life, as it does, the flora of these seven tapestries, it can be said that the Trie Cloister garden is a reflection of a late Gothic fantasy. The three parapeted arcades of the Cloister incorporate late 15th century marble capitals and some bases from the Carmelite convent at Trie-en-Bigorre, the monastery at Larreule, and possibly from the abbey of Saint Sever-de-Rustan, all neighbouring foundations in the Bigorre district of south-western France.

The gardens at The Cloisters were originally designed and planted in 1938, the year the Museum opened. However, by 1979 they were badly run down and full of weeds. That







CLOISTERS FLOOR PLAN

year Susan Leach, the present staff gardener, was appointed and her hard work and dedication has resulted in a thorough and authentic restoration of the four cloister gardens. Susan's previous experience included stints as a naturalist at Arcadia National Park and as instructor-gardener at Brooklyn Botanic Gardens. She says she had a lot of "historical catching-up" to do on taking up her post at The Cloisters. Apart from finding the sort of plants that were grown in medieval Europe she had to research the role of horticulture in medieval culture and the uses to which plants were put. Much of her time, still, is spent on tracking down the ancestors of present day plants and filling the gardens with plants which were, for the most part, native to Europe before 1500. In addition, she is responsible for providing herbs and vegetables for the Museum's kitchen, a haven for rest and relaxation for viewers of the Museum collections, and for a semi-formal experimental station for the study of medieval horticulture.

Garden Journal

Tour of —

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TIM & KEVA NORTH will be conducting an interesting Tour in June 1986, that will take in some of the finest public and private gardens of the EASTERN UNITED STATES. Leaving from Sydney, with a stop-over in San Francisco, the Tour proper begins in WASHINGTON D.C. — then onto Colonial WILLIAMSBURG & CHARLOTTESVILLE (visiting Monticello - once the home of Thomas Jefferson), north to MARYLAND (Ladew Topiary Gardens) then to PHILADELPHIA the "gateway of America's gardens" — visiting the world famous Du Pont Gardens of Longwood, Winterthur and Nemours — in New York we see the Brooklyn Botanic Gardens, Old Westbury Gardens and many more. North to CONNECTICUT "New England" and finally 3 days in BOSTON.

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BOOK REVIEWS

Australian Rainforest Plants

by Nan and Hugh Nicholson; published by Terania Rainforest Nursery, The Channon via Lismore, N.S.W., 1985; recommended retail price $9.95.
reviewed by Tim North.

Surprisingly, we — and by "we" I mean the average Australian garden lover — know very little about our rainforest plants; in fact until a few years ago very few people did, and even fewer cared very much.

Many, though not of course all, of these rainforest plants have considerable potential as garden plants,a potential we have only just begun to investigate. Others are valuable for re-afforestation purposes. And a great many are, quite simply, very beautiful in leaf, flower or fruit.

The authors of this book have, for the past eleven years, lived at Terania Creek beside one of Australia's smaller remaining rainforests. There they have been engaged not only in running a specialist wholesale nursery, growing rainforest plants, but also in an unrelenting war in defence of the forest from logging.

This book,therefore, is the result of their personal observation of plants in their natural habitat and of their trial and error methods of propagating and growing them in their nursery. They describe 97 species of rainforest plants and give cultural notes for gardeners: there are 110 quite brilliant colour photographs which make identification relatively simple. Furthermore, there is a chapter entitled "Gardening with Rainforest Plants", which even covers growing these plants in tubs; there is a bibliography, an index of common names and a map of Australia's rainforest distribution.

This is a nicely produced, nicely presented book which will fill a gap in our knowledge of these plants. It can hardly fail to be of interest to all genuine gardeners, even those who may be indifferent towards native plants generally. The fact that 10% of all retail sales is to be given directly to the cause of rainforest conservation is an added reason for buying, if an added reason is needed.

Dry Stone Walls

by Lawrence Garner; published by Shire Publications, Aylesbury, 1984.
reviewed by Trevor Nottle.

This booklet is No 114 in a series dealing with aspects of rural life in England. This particular title has a wider relevance that some of the others in the series may have, in that it deals with a subject well known in the older rural areas of Australia.

Dry stone walls are a familiar sight in the wool growing regions of southern Australia and often attract our attention as we pass through the countryside. I dare say a good many keen gardeners have tried to replicate them in their gardens, or even to make a garden around an existing original, so great is their aesthetic appeal. No doubt a good many have ended in a slightly less than satisfying result. This book will set would-be wall makers on the right paths, for it conveys with clear text and pictures the several methods of constructing sound, solid dry stone walls. The techniques are varied according to the terrain and the type of stone available, and should be readily translated by the amateur into local conditions and stone.

This book is strictly a technical manual, albeit a very readable one — a useful reference on a unique subject. It is available from Shire Publications Ltd, Church Street, Princes Risborough, Aylesbury, Bucks HP17 9AJ, England.

The Gardener's Guide to Australian Plants

by Gwen Elliot; published by Hyland House Publishing, Melbourne, 1985; recommended retail price $24.95.
reviewed by Tim North.

Any book on Australian plants from one or both of that well-known team Rodger and Gwen Elliot has an immediate stamp of authority. But this is more than just another book on native plants; it is, as the title suggests, a guide — but a very comprehensive guide to garden planning, construction, planting and maintenance — using Australian plants. Thus it covers such topics as soil preparation, watering — how to water correctly, over-watering, and the danger of summer watering — mulching and fertilizing, staking, pruning, weed and pest control, coping with drought conditions, growing plants in wet areas, and so on.

There are a number of excellent charts, showing plants for certain situations and uses, e.g. plants which will provide food and shelter for birds, plants for use in a windbreak, for a narrow screen, for embankment planting, for coastal situations. There are chapters on Australian annuals, Australian ferns and Australian orchids. Furthermore there is an extensive bibliography, an index of plant common names, and a general index. The colour photographs are of a uniformly high standard, and the line drawings, by Sue Elliot, are most useful.

A well written, well constructed, and well produced book — highly recommended.

The Garden Pest Book

by Bruce Chapman, David Penman and Phillip Hicks; published by Nelson Publishers, Melbourne, 1985; recommended retail price $12.95.
reviewed by Tim North.

A book about garden pests is, I am convinced, one of the hardest of all books to write. One of the difficulties is deciding where to begin. With the symptoms? The categories of plants affected? Or the pests themselves?

One of the best books I have on the subject was published in England almost forty years ago — so it is not, admittedly, totally relevant to conditions here now. It is "Horticultural Pests" by G. Fox Wilson, revised by P. Becker. Both at various times were entomologists to the Royal Horticultural Society. It takes the symptoms as the starting point, viz. roots eaten, stems and shoots tunnelled, foliage eaten, and so on, and personally I find this the easiest approach.

Another difficulty is that garden pests cannot conveniently be looked at in

isolation, for the symptoms they cause can often be confused with those from some quite different cause — fungal or bacterial disease, nutritional or physiological disorders.

The authors of this book are also entomologists, Phillip Hicks to the Victorian Department of Horticulture's Garden Advisory Service, and the other two at Lincoln College, New Zealand. It is, therefore, authoritative and responsible. The starting point here is the category of plant, viz. pests of vegetables, pests of fruit, and pests of ornamentals. This results in a certain amount of overlapping and duplication of information.

It is a book about garden pests only; diseases and disorders are glossed over in three and a half pages, which leaves a lot unsaid. But in a small, inexpensive book naturally a lot has to be left unsaid, and possibly this was the only format open to its authors.

On the positive side this book adopts a commonsense view towards pest control, as opposed to the blanket "spray with... every three weeks " approach of some other books; sensibly it points out that home gardeners must decide for themselves the level of insect damage that is acceptable and adopt control measures accordingly. The life cycle of each insect is briefly described, and there is a simple chart against the name of each pest showing the months of activity. There is, however, one curious statement that needs to be corrected — that systemic insecticides are not available to home gardeners; whether this is the case in Victoria and New Zealand I do not know, but it is certainly not the case in New South Wales, where Dimethoate (Rogor 40) and Demeton-S-methyl (Metasystox) are freely available and widely used.

Recreating the Period Garden

edited by Graham Stuart Thomas; published by The National Trust (UK) and Collins, 1984; recommended retail price $30.00. reviewed by Trevor Nottle.

This book instantly attracts the eye, simply because of the editor's name. However, on settling down to read it, it proved a rather less appealing book. Despite its glamorous presentation and its "big-name" editor, there are no major articles by him nor are there any colour plates. For an up-market book and for the price this fails both as an inspiring picture book and as a useful text. In many ways it seems to be a series of booklets bound as one by an enterprising publisher. Individually the articles are mildly satisfying, but they just do not make a book.

The problems of covering such a vast period of gardening history are beyond the scope of such a short book, and the format of covering aspects rather than periods does not help to clarify the vital differences separating major gardening periods. There are a few rather unfortunate over-simplifications too; the prime example being a set of balustraded, horse-shoe steps built into a terrace wall; the caption reads in part "... not especially difficult to construct".

For local readers most of the book will prove only of moderate interest. Most of the gardening periods referred to are outside the period of our history, and there is also a major deficiency in that the book concentrates (once again) on the big gardens of the landed gentry. I found the most interesting chapters to be those on Garden Furniture and Garden Buildings, but even these were spoiled by the final sweeping generalisations of the last chapter — Creating the Mood — an astounding seven pages! Apart from learning that plastic and cement can be tarted up to appear old, readers are also let know the latest horticultural "in" word — Element. I thought most of us had already trounced "plant material" and yet another trendy term rises to plague us.

Reduced to the basic elements this book is less than readers are entitled to expect from the trustees of some of the finest gardens in the world, and their chief advisor.

Colour in Your Garden

by Penelope Hobhouse; published by William Collins Sons & Co. Ltd, 1985 reviewed by Tim North

Even those nurtured on a diet of Jekyll, Lloyd and Thomas will find inspiration in this book, for it is, I believe, the most comprehensive book on colour in the garden yet published.

Penelope Hobhouse recognizes fully the transience of colour; how colours change not only with the season but with the hour of day and with varying climatic conditions; for example pale pastel colours fade to insignificance in fierce sunlight, whereas the strong colours look garish under a grey northern sky; strong colours mellow towards evening, tending towards violet and finally black as dusk falls, while bright sunlight tends to faintly yellow all flower colours.

Perhaps the most important chapter in this book is the one entitled "The Nature of Colour", for here Mrs Hobhouse describes colour terms, and how colour operates in Nature, thus enabling us to work with colour more skilfully. It is not enough, for example, to assemble a collection of plants with yellow flowers and call it a yellow garden — we must learn to distinguish between the "hot" yellows which move towards orange and scarlet, at the one extreme, and the lime-green and citron yellows at the other: in between come what the author calls "clear" yellows which gleam rather than glow.

Each colour chapter — and the "clear" yellows have one to themselves — contains planting suggestions for winter, spring, early summer, summer, late summer, and for foliage effect. Her plant catalogue consists of more than 1,000 plants; brief cultural notes are given but the reader is advised to use a popular gardening dictionary for detailed information — some are listed in the bibliography.

The colour photographs are for the most part excellent, some are superb. Only the chapter on blues illustrates the difficulty of reproducing the various blues on film, but even here some are astonishingly true — like the berries of *Mahonia aquifolium* — but on the other hand the brilliant gentian blue of *Lithospermum diffusum* "Heavenly Blue" becomes a rather washy mauve-blue.

One needs to make certain adjustments for Australian conditions, but this is an excellent book, and a most valuable addition to our horticultural literature.

The System Garden of Melbourne University

by Sophie C. Ducker

In the grounds of the University of Melbourne is a little enclave of peace and greenery. It is a small delightful garden with a central white brick tower with a slate roof — the System Garden.

The establishment of this garden goes back to the earliest days of the University, in 1856. One of the four Foundation Professors of the University was Professor Frederick McCoy (1817? to 1899) (Fig 1), who was to teach Natural Science including Botany. McCoy was also asked by the University Council to arrange the planning and development of the grounds for which an architect and garden designer, Edward La Trobe Bateman (1816-1899), had been engaged. Bateman, a cousin of Lieutenant-Governor Charles La Trobe, came to Victoria in 1852 and had a hand also in the designs of the Carlton and Fitzroy Gardens. McCoy wanted a botanical garden as a teaching aid to his students and for the mental improvement of the visiting public. He was given an area of approximately four acres in the north-western corner of the grounds.

The botanical garden created by McCoy and Bateman was planned on the classical lines of the early 16th century botanical gardens of Pisa (1543) and Padua (1545), and the later Physic Garden of the Apothecaries in Chelsea (1673). It was a circular garden with radial and concentric paths between the garden beds (Fig 2), surrounded by a dense hedge of *Albizzia lophantha*. Through this secure thicket fence a single wooden gate was the only possible entrance. The design of a circular garden was typical of La Trobe Bateman. An earlier circular garden had been laid out by him for the Barker family at Barrabang, Cape Schank, Victoria. After his departure from Australia in the late 1860s he was landscape gardener to the Marquess of Bute at Mount Stuart House, Rothesay, Scotland, where he designed another round garden as late as 1878. Bateman's curvilinear planning is apparent in the early designs of both the Melbourne University Grounds and the Fitzroy Gardens, formerly Fitzroy Square.

The beds in the garden were planted according to the natural classification of plants. This concept was first introduced in the eighteenth century by the Swedish botanist, Carl Linnaeus (1707-1778), and was based on the **Sexual System**. The relationships of the flowering plants were recognised by the arrangment and the number of stamens, the male organs in the flower. The Linnaean System was modified by later botanists and McCoy appears to have followed the system of classification devised by the London Professor of Botany, John Lindley (1799-1863). So in the botanical reserve the plants were arranged in families and groups according to a natural system. Hence the name System Garden has evolved.

When asking for additional funding, Professor McCoy gave his own description of his Garden in a letter to the Council of the University (29/5/1875):

"having originally laid out the Botanic Garden attached to my Chair of Natural Science . . . on a new plan by which the Natural Orders were exhibited in their exact sequence



Fig.1: PROFESSOR (LATER SIR) FREDERICK McCOY (University of Melbourne Archives)

of mutual affinity, beginning with the highest in organisation and ending with the lowest, I found that the student acquired so rapidly sound ideas of the natural relations of the Orders of Plants . . . Each Order has a bed for itself, the aquatic orders being exhibited in sunk tanks in their proper places in relation to terrestrial kinds . . . I bestowed much care and trouble on devising a system of labels for the orders setting forth many of the essential structural characters of these larger groups and labelling such species in a way that indicated not only its name and native country, but the natural family and section to which it belongs".

John Gould Veitch (1839-1870), a member of the well-known Devonshire gardening family, visited "the Australian Colonies" in November 1865. He reported his impressions in a letter to the **Gardeners' Chronicle** (7/4/1866), published in London. He described the Botanic Gardens, South Yarra, where Dr Mueller reigned supreme, and continued:

"Attached to the University of Melbourne is a small but well-kept Botanical Garden, containing a large collection of plants, systematically arranged for the exclusive use of the students. The grounds contain little novelty, but I was struck with their extreme neatness".

Veitch described the *Albizzia* hedge, but mentioned no tool house in these grounds, funds for which were applied for by McCoy in 1858. The plans for this were drawn up by Joseph Reed (1823? — 1880), who was a member of Reed and Barnes (now Bates, Smart and McCutcheon), architects of the University. The tool house structure was built of hardwood with a shingle roof.

In the early days of the botanical garden Professor McCoy was satisfied to have a wooden propagating pit in the garden, but in 1866 he planned a central conservatory. A design for this glass house was also made by Joseph Reed. It was to be an octagonal tower surrounded by an octagonal glasshouse. In the Melbourne newspaper, **The Argus**, tenders were called by Reed and Barnes for "building part of a Conservatory in the grounds of Melbourne University" (29/11/1866).

The glasshouse surrounding the tower was built in stages. The first two of the eight sections were erected with the tower in the summer of 1867. By 1871 a further four sections of the glasshouse were built (Fig 3). The octagonal glasshouse was completed by May 1875 (Fig 4).

The glasshouse was built on the English concept that an acuminated semi-globe was the best basic form for a glasshouse. According to Loudon's **Encyclopaedia of Gardening** (1834) a semi-globe can be either freestanding or half of it placed against a wall. Many different permutations and decorations have been used in England and on the Continent. Many glasshouses were prefabricated in England and shipped to the colonies, but the one in the System Garden, Melbourne University, was built locally. The tower was used as a potting shed. The glasshouse complex was surrounded by a moat about 8 feet wide and crossed by a single wooden bridge (Fig 5). It was always full of water in winter but sometimes dry in summer.

McCoy had two aims when creating the System Garden; the understanding of the classification of plants by his students and the education and enjoyment of the visiting



Fig.2: VIEW OF THE SYSTEM GARDEN C.1865, FACING SOUTH-EAST : TO THE LEFT IN THE BACKGROUND IS THE MUSEUM BUILDING FINISHED IN 1863 : TO THE RIGHT IS THE SOUTHERN BUILDING OF THE QUADRANGLE FINISHED IN 1856. (University of Melbourne Archives)

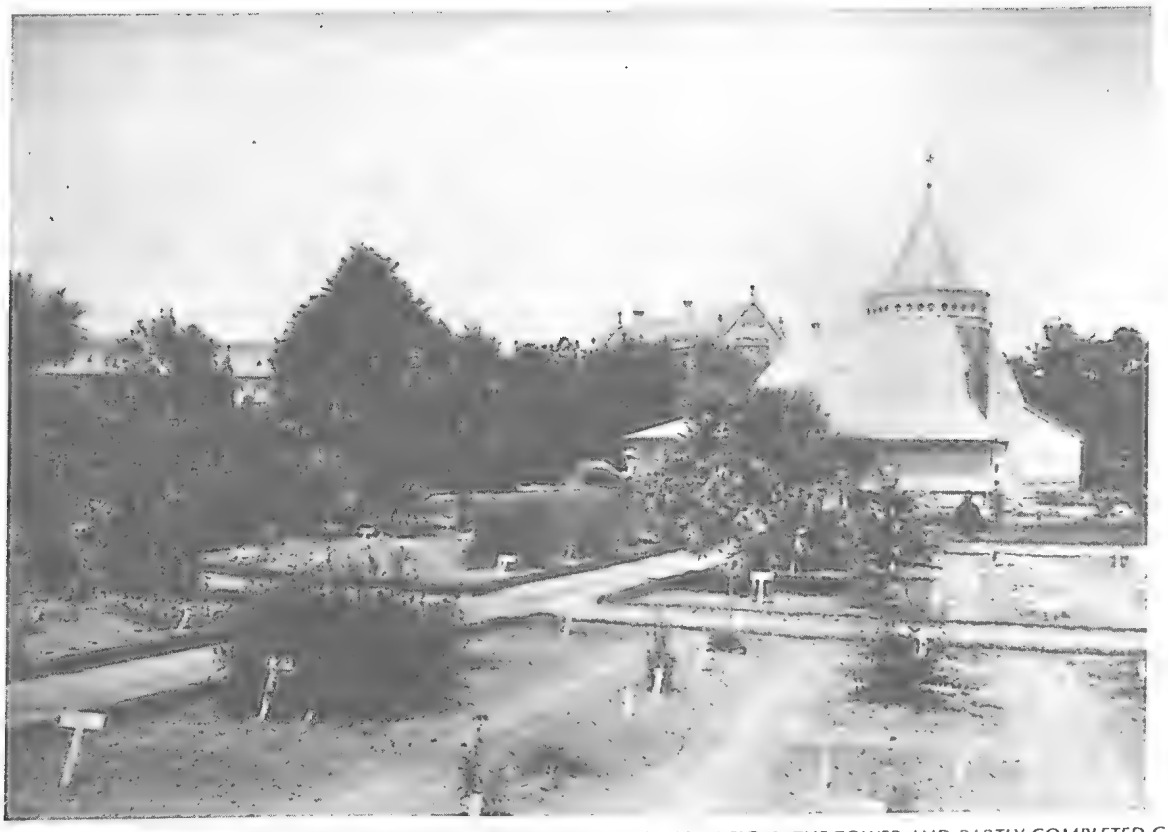
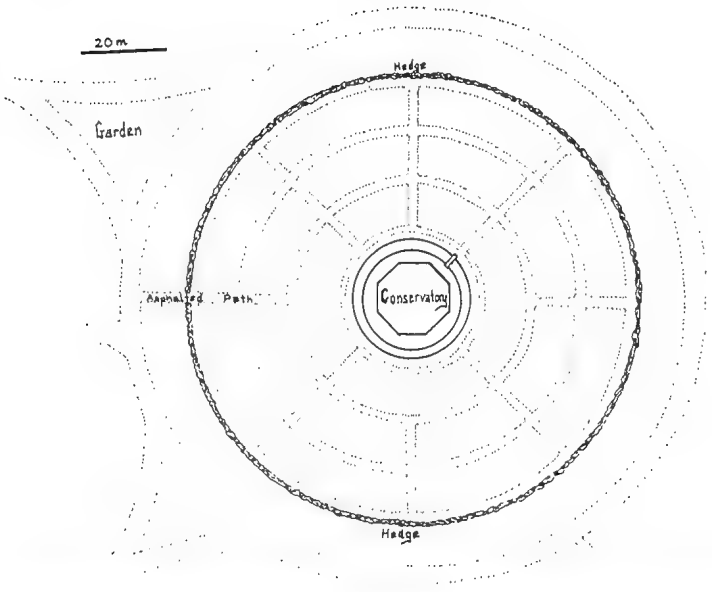


Fig.3: VIEW OF THE SYSTEM GARDEN C.1873, FACING TOWARDS THE SAME BUILDINGS AS IN FIG. 2. THE TOWER AND PARTLY COMPLETED GREENHOUSE ARE SURROUNDED BY A MOAT. (McLaren Collection)



Fig. 4: THE COMPLETED CONSERVATORY AFTER MAY 1875. NOTE THE GIANT HOGWEED (HERACLEUM LANATUM).
(State Library of Victoria)



public. There is no doubt that McCoy's vision materialised. But with the general recession in Australia in the 1890s the purse strings of the University tightened and the Buildings Committee of 1894 decided to sell the plants and the conservatory of the System Garden. However, the latter was too costly to shift. It was finally dismantled in 1916. The central tower was left standing and a rectangular glasshouse was built in the same position from the material of the last two sections of the glasshouse (Fig 6). The area surrounding

Fig. 5: (opposite)
PLAN OF SYSTEM GARDEN 1895.
(Victorian Lands Department)



Fig. 6: THE TOWER WITH RECTANGULAR GLASS HOUSE C.1935.
(photo: J.S. Mann)

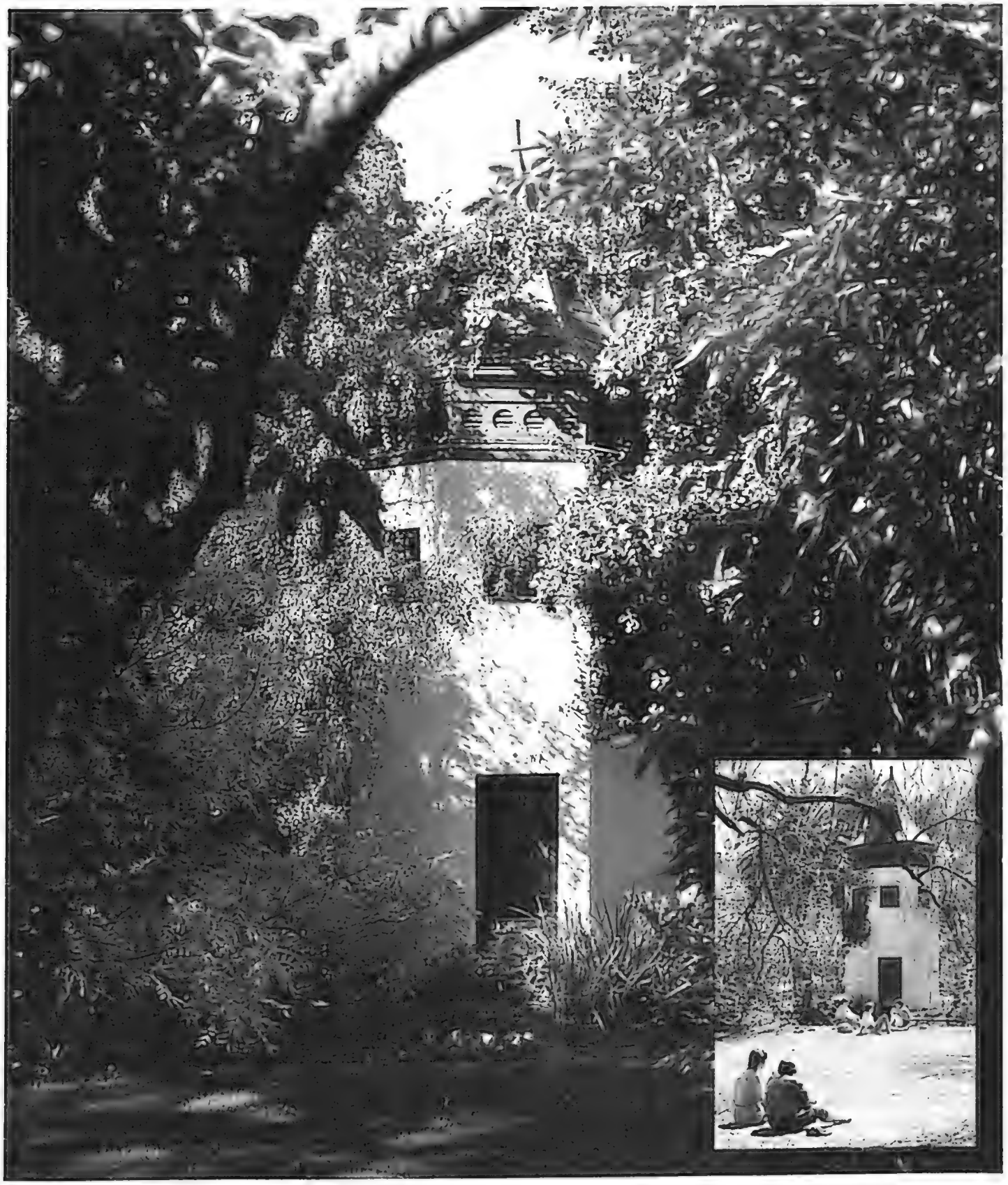


Fig. 7: THE TOWER AND THE POND 1986. (photo: C. O'Brien)

(Insert right) *Fig. 8: LUNCH IN THE SYSTEM GARDEN. (photo: C. O'Brien)*

the tower and the glasshouse was sown with grass. This was regularly cut by men with scythes. During the 1920s a lawnmower drawn by a horse was used, but it was difficult to mow on the uneven ground, so the ground was levelled round the glasshouse about 1929/30 when labour was cheap during the Depression. This work was done under the direction of the Foundation Professor of Botany, Alfred James Ewart (1872-1937), who had come to Melbourne University in 1906. Immediately, he took a great interest in the System Garden and defended his botanical garden against any encroachment of its boundaries by buildings and roads.

In 1909 it was planned to place the Conservatorium of Music on the northwestern corner of the System Garden and in preparation some of the trees and shrubs were removed. This resulted in a very strong letter from the Professor. The siting of the Agriculture Building on the western boundary and the Botany Building on the eastern boundary was first considered in 1909.

Ewart arranged for a new planting of the circular hedge round the garden. *Albizzia lophantha*, used originally, is notoriously short-lived. He chose instead a Victorian native, *Pittosporum undulatum*. To-day some isolated shrubs of *Pittosporum* on the northern side of the System Garden are remnants of this hedge, and similar plantings of *Pittosporum* can be found in the grounds of some of the University Colleges.

In 1922 Ewart created experimental plots in the System Garden; the same area is still in use to-day. He was particularly interested in *Eucalyptus* grafting experiments, and planted these in the garden long before the Botany School was built in 1929. Thus since the first decade of this century, experimental work on plants by both students and staff of the Agriculture and Botany Schools has expanded rapidly. The increase in glasshouses necessitated by the volume of work has been viewed with discontent by those who love the System Garden.

Unfortunately the original planting plans of Professor McCoy are not available, but from the documented interest which Professor Ewart took in the older plantings of the Garden, we know to-day which are the remnants of the McCoy plantings. These are the small *Palmatum* including *Phoenix sylvestris* and *P. canariensis* (Fig 6) and a grove of conifers with the Hoop Pine, *Araucaria cunninghamii*, *Cupressus duclouxiana*, *Taxodium distichum var mucronulatum*, the Bald Cypress, and two charming representatives, one male one female, of Brown's Pine, *Podocarpus elatus*. A wonderful shade tree in the summer months is a male Osage Orange, *Maclura pomifera*, which stands next to a River Sheoke, *Casuarina cunninghamiana*. Another heritage plant from McCoy's days is the Giant Dracaena, *Cordyline australis*.

When the rectangular glasshouse was well established, Ewart had garden beds planted around the tower. In 1922 the Agriculture School was built on the western precincts of the System Garden, followed by the Botany School in 1929. Both Departments erected additional buildings — greenhouses, insectaria and a potting house in the grounds, but the gardens were relatively undisturbed. In 1938 a new Professor of Botany was appointed, John Stewart Turner (1908-), who jointly with the Professor of Agriculture, Professor Samuel Wadham (1891-1972) administered the System Garden.

Professor Turner's eye for forms and shapes and his appreciation of the landscape was soon apparent in the modern planting of the System Garden. It was expressed in the formation of a courtyard with a hornbeam, *Carpus betula*, between the two wings of the Botany School and the planting of the birches (*Betula pendula*) and the Dawn Redwoods (*Metasequoia glytostroboides*) to frame the building. To hide the ever increasing and unsightly glasshouses and the incinerator, a beech hedge (*Fagus sylvatica*) was planted, making use of the persistent brown leaves in the winter months to maintain a screen. In 1948 the rectangular glasshouse was demolished, but replaced by an attractive pond. So the white tower mirrored between the water plants now stands as a lonely sentinel in the System Garden. It witnesses the gradual persistent dwindling of the size of the garden and the invasion of new buildings. The new Zoology building will be started in 1986 on the southern boundary of the garden. In spite of the many encroachments some peaceful corners and some small vistas remain still (Figs 7 and 8).

For generations of students and staff from all faculties, in groups, singly or very much in pairs, the System Garden has always been a pleasant retreat. Those who are planning for the future should make judicious and sensitive proposals to preserve this inheritance which goes back to the beginning of the planning of the University Grounds, 130 years ago.

Acknowledgments

For help given in the preparation of this article, I am grateful to Cecily Close, John Forster, Terryn Hough, Jock Murphy, Joanne Noble, Chris O'Brien and Tom Perry.

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Silver and Grey Foliage

by Cynthia Dean

Plants with silver and grey foliage have always found a place in gardens, if only for the pleasant contrast they make with green leaves.

They are valuable, however, for their ability to adapt to hot and dry positions. They excel in dry, light soils and few plants do as well by the coast — salt spray seems to do no damage at all.

These silver or grey-leaved plants come, for the most part, from well-drained slopes and have stems that are not equipped to deal with too much surface moisture. As such, they are classified among the xerophytes of the plant kingdom. Xerophytes have certain characteristic features of general form and internal structure that are designed to reduce transpiration.

The silver or grey colour of the foliage is due to the hairs on the leaves, which serve as protection against the drying effect of the sun. These hairs are not produced if the plants are grown in the shade.

It is therefore safe to assume that plants with silver or grey foliage should be grown in an open, sunny position. Many of them are also well able to withstand cold winds and sharp frosts, collapsing only when water is allowed to collect around their roots. The degree of tolerance to frost and damp varies, so observation and experience alne can provide the detailed knowledge of how individual plants will survive in adverse conditions.

A well planned mixed border will make good use of silver and grey plants. They are especially useful as foils to the beauty of individual flowers and for sharp colour contrasts.

The various ground-covering plants with silver or grey leaves, such as *Artemisia nitida* and *Chrysanthemum haradjani*, are particularly valuable for edging garden beds: *Festuca glauca* is also admirable as a tidy edging plant. *Artemisia splendens* is very pretty with its finely cut leaves, while *A.stelleriana*, with white chrysanthemum-like leaves, is a good ground cover or may be used for trailing over a wall. *Veronica incana*, with its lovely blue flower spikes, is also a valuable edging plant and will survive a hard winter. Since the edge of a garden bed is its driest part, the silver and grey plants grow very well in this position, which takes a toll of many softer-foliaged plants.

Widely used in the perennial bed as a grey accent to other plants is Lavender in its various forms. Care must be taken in planting the lavenders and other silver/grey plants in association with taller shrubs; the silvers and greys must not be overhung or shaded, and if this does occur the plants become damp and may collapse.

The smaller lavenders, such as *Lavendula officinalis* "Atropurpurea Nana ", *L. officinalis* "Dwarf Munstead" and *L. spica*, make delightful borders to herb gardens and a formal rose bed. Catmint, *Nepeta x faasenii*, also looks well with roses.

As a contrast to a mixed border, a predominantly silver or grey border has great appeal. Such a border, interplanted with delphiniums, liliums and Michaelmas daisies will provide foliage and flower contrast from late spring through to autumn. Colour may also be introduced into the silver/grey border with dianthus alone in its many forms; many varieties will continue to flower right through the growing season.

Lawn — or No Lawn? Two Variations on a Theme

Poppycock, by Mary Davis

Four garden magazines hit the local newsagents' shelves in November last, and three contained generalisations which really must confuse new gardeners.

In **The Australian Garden Journal,** Suzanne Price "On Watering" says, "do we need all that lawn — dig it up and replace with a well planned, low maintenance garden". A lady well known to TV viewers was expounding the "no lawns for cottage gardens" chestnut while in the third glossy an anonymous author led off with "Australian native plants are obviously more at home with their surroundings than the imported exotics". Poppycock to all three statements.

One of the finest native gardens on a 2.2 ha site, begun seven years ago and still being extended, has extensive lawn areas for the use of young children and their pet dogs. The lawns not only enhance some of the finest landscaped native plant groupings one can hope to view, let alone emulate, but enable groups of visitors to stroll leisurely while contemplating the beauty of an extremely well chosen and well maintained garden. Yes, maintained, for the owner says it would be unmanageable without regular pruning and spraying when infestations of grubs are sited. Weeding and mulching are also necessary chores.

The water used to keep the lawn respectable, not lush, is collected in shallow drains and led into a series of small valleys between owner-constructed ridges now completely covered with native vegetation. This conservation of water means that the garden can survive for periods of up to eight weeks in dry weather, but when watering is carried out it is done by flooding the irrigation channels.

Many people mistakenly believe a native garden is automatically a low maintenance garden and do not realise that numerous hardy exotics are not troubled by the predators commonly found on natives. Because we did not export the predators along with the seed, our Eucalypts growing in California are very handsome trees.

No-lawn cottage gardens — anyone who has tried to photograph a garden made without a lawn looks for paving

to help give perspective to the compositions, but if the paving has also been largely replaced with ground-covers it becomes a very messy photo. Anne Scott-James, author of "The Cottage Garden" (Lane, 1982) traces the history and evolution of the cottage garden from the days of Shakespeare, when culinary, medicinal and dye plants as well as edible crops occupied all the available soil. Space for wild or decorative flowers was not given until after the Industrial Revolution, when the lot of the town and rural cottager improved. Usually their gardens were so small that a plot of grass was not warranted or wanted, particularly when children could play on the village green.

But in Australia to-day, away from the congested inner city suburbs where tiny gardens are treasured oases and out into the country, cottages were sited on larger plots of land. To suggest that the occupiers of such dwellings should dig up the grass is ludicrous. How often do we meet a lady gardener whose husband's main contribution is cutting the grass? Why shift the total maintenance burden onto Madam. Grass watered properly once a week will soon develop a deep root system.

Is it not better to educate gently the reader rather than to confuse him or her with the author's personal bias or uninformed opinions?

A Discreet Contention, by Kay Overell

I believe it began a few years ago, when I admitted in an article in this Journal that I had dug up the front lawn in the making of my interpretation of a cottage garden and replaced the resulting seventy bags of scrapped turf with beds and paths.

Then Mary Davis, by way of administering a gentle rap on the aesthetic knuckles, made the point that most Australian cottage gardens, unlike their English counterparts, are large enough to require the foil of a calming expanse of lawn.

Next came Suzanne Price's articles on the urban woodland. "Why waste time and energy on a lawn ?" was the question posed in these two articles.

The contention of the value of a lawn became evident.

Having ridded myself of the front lawn and having great respect for the writings of both the above gardeners, as well as being one who finds it cathartic to admit to blunders, where do I now stand on the issue of the green-sward ?

I believe it all depends on whether the gardener concerned is a "hearty" or an "aesthete". If the gardener is a "hearty", a planstman who finds aesthetic restraint an irritating restriction, if he or she (most likely the latter) is a libertine in whose garden a blue/pink flower is permitted tenancy alongside, say, a yellow/pink flower, then lawn is a necessity. The constancy of the green expanse will make a magpie collection more bearable to the eye.

Going it alone, without the unifying effect of a lawn, demands the strict, considered approach of the aesthete. And I should know, as I'm an instinctive "hearty" trying hard to acquire aesthetic discipline.

It was last autumn when I reached the same conclusion as Mary Davis. The dispassionate eye saw that the front garden, while having its moments of beguiling profusion, for the most part looked a mess. Great activity followed that admission, actively directed towards a percentage of planting which would back-up the seasonal changes and "holes" with an aesthetic consistency ordinarily granted by a lawn. Out came sections of sprawling, shapeless perennials and in went their equal amount of massed species which look the same all the year round — Japanese box, golden diosma, euonymus — that sort of thing.

Even in immaturity it has proven a viable solution for one who would rather nurture shrubs than grass. Shrubs are, for me, less daunting. I understand them and can control the weeds which attempt to invade their space. Whereas the oxalis, forever threatening the area of lawn which needs must in the back garden, is an enemy I can beat into no more than temporary retreat. Every spring there it is again, all stealth and triumphant fecundity. In my heart I know I will never vanquish it from the back lawn and although I have come to feel a begrudging respect for its tenacity, I am nevertheless a poor loser. Give me a friable garden bed and a weeding fork any day.

The next problem which necessarily presents itself is how much constancy is enough? In lieu of a lawn the necessary percentage of massed evergreen shrubs grown for their consistent leaf appearance rather than flowering effect I would put as high as 50% of the total planting. Within the remaining 50% one is free to indulge the hungers of the plantsman, provided of course colour restraint is employed. The point must be stressed — no lawn, no greedy abandon, no matter whether the approach is a native, a cottage or an urban woodland one.

My front garden is now part cottage, part urban woodland. A hybrid that turns out to be a necessary solution for the warm temperate garden, working as it must twelve months of the year. This long service is in contrast to the cold weather shut-down the temperate garden may be permitted. Although I noticed even at Sissinghurst in high summer the orange garden had too many "holes" in the scheme of things. These "holes" are the bane of the pure cottage garden where the traditional is not necessarily in balance with the permanent.

Considering the number of garden pictures I've gazed at during the last seven years, the distribution and positioning of the evergreens should have been self-evident, but it wasn't, which goes to show you should consciously analyze pictures that please or the ideas they contain can blow by to no avail.

The self-evident came to me in a flash of lucidity when I realised the evergreens should play backstop to the transient plantings of roses, perennials, herbs and bulbs. At the beginning of this gardening obsession of mine I remember a similarly lucid flash when it occurred to me that one ought properly to position taller things at the back of the garden bed! Mental sluggishness aside I hope the above is of some help to anyone toying with the fairly radical idea of scrapping the lawn. It's a bold step.

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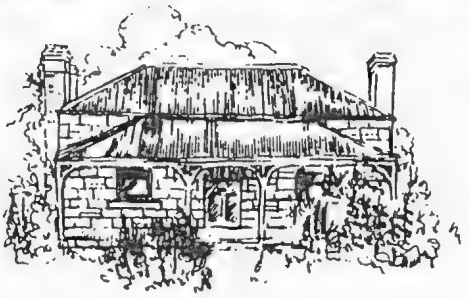
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'The Floral Guide, 1890'

"The Floral Guide" was the catalogue of H. Cannell and Sons Nursery, of Swanley in Kent. It consisted of 336 pages and cost one shilling; 82,000 copies were distributed worldwide.

Cannell's Nursery employed 100 good men at an average wage of fourteen shillings per week; they worked a six day week from 6 am to 6 pm and to 5 pm on Saturdays. They looked after 17 acres of flowers, 33,000 rose bushes, 50 glasshouses and a seed farm.

"The Floral Guide" lists 266 varieties of begonia, 469 dahlias, 12 pages of fuchsias, 846 chrysanthemums and 653 pelargoniums. Pot grown plants cost 9d, rooted cuttings 4d, unrooted cuttings 2d; a rose bush cost one shilling. Prices to India, China, Australia and New Zealand were one-third more for extra strong plants to survive the journey. A Dr Beaumont reported that at the end of a long sea voyage (to Queensland) the plants looked a good deal fresher than some of the passengers!

A note in the "Floral Guide" hopefully touched a few consciences: "If gentlemen are always ill, or away from home and let their accounts remain for 2 or 3 years, to boast that they have had their plants for next for nothing, all the delights (of this catalogue) will almost certainly cease".

Cannell's Nursery closed down with World War I.

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Subscriptions, 1986-87

It has been decided to increase the ordinary rate of subscription for 1986-87 from $18 to $20; there will be no change to the rate for family and corporate membership.

All members will have the option of renewing for one year or for three years: three-year subscriptions will be $60 (ordinary), $75 (family) and $90 (corporate).

Renewal notices, where applicable, will be enclosed with the June/July journal.

Annual Conference, 1986

This year's Annual Conference and Annual General Meeting will be held in Launceston during the week-end of 7th to 9th November. Further details will be published in the June/July journal.

Proposed Library of Archival Material

As one of its Bicentennial projects, the Society is proposing to establish a library of archival material — books, catalogues, diaries, letters, manuscripts, drawings, sketches, plans, photographs, etc. — pertaining to the history of gardening in Australia.

Initially, and until a permanent home can be found, this library will be housed in the library of the Canberra College of Advanced Education. Members will have access to the collection, as well as to the Clough collection and the library general collection, during normal library hours.

The Society now invites donations or bequests of relevant material from members; copies of original material will be acceptable. Offers of donations or bequests should be sent, in the first instance, to the Secretary, and should include brief details of the material in question.

State News

Enquiries regarding State activities (except where specifically indicated otherwise in State News) should be addressed to:

N.S.W. and A.C.T.; Mrs Keva North PO Box 588, Bowral, 2576 (048) 61.1884

Victoria; Miss Francine Gilfedder 310 Wattletree Road, East Malvern, 3145 (03) 509.1175 (a/h only)

Queensland; Mr Michael Percy 27 Jordan Street, Greenslopes, 4120 (07) 394.3639

South Australia; Mr Trevor Nottle 5 Walker Street, Stirling, 5152 (08) 339.4210

Western Australia; Mrs Oline Richards 11a Ryrie Avenue, Como, 6152 (09) 367.1489

Tasmania; Mrs Pat Cameron Mona Vale, Ross, 7209 (003) 81.5239

Tasmania

A North-west Coast Weekend has been planned for 3rd and 4th May. This will be centred on Burnie, where accommodation will be provided at the Burnie Motor Lodge. Visits will be made to Lapoinya, Highfield, Stanley, Cedar Lodge Nursery, and several private gardens; if time permits visits will also be made to one or more notable gardens in the Devonport area on Sunday afternoon.

New South Wales

Members are reminded of the following dates:

Sunday 13th April; film "The English Garden" (narrated by John Gielgud) in Clubb Hall, Frensham School, Mittagong at 4.30 pm. Wine and cheese served in interval. Members and friends welcome; proceeds to go towards the restoration of the 1840s garden at Harper's Mansion, Berrima. Tickets $10 each.

Friday 18th April; lecture by Miss Svetlana Lloyd; "Delights of Leisured Hours" (the traditional English idea of a landscape garden as a place of beauty and art); Maiden Theatre, Royal Botanic Gardens, Sydney, at 7.00 pm.

Thursday 24th April; a second lecture by Miss Lloyd; "300 Years of Fashion" (the changes that have occured in European dress from the 1600s to this day); venue and time as for 18th April.

(Note; the dates for these two lectures are **not** as originally advertised in the Feb/March journal. Both lectures are being held in conjunction with the Friends of The Royal Botanic Gardens Sydney and the Friends of The Museum of Applied Arts and Sciences; tickets (members of either of these three organizations, $8.00 for the two lectures or $5.00 for either one; non-members $10.00 for two, $7.00 for one) from Miss Jennifer Stackhouse, Royal Botanic Gardens, Mrs Macquarie's Road, Sydney 2000. Supper will be served on both occasions.

Saturday and Sunday 19th and 20th April; a week-end tour of gardens in the Moree area of north-western N.S.W. Restricted to members only, and numbers limited. Details from Keva North, Norma Barne (067) 54.9366, or Jenny Moses (067) 54.6533.

Victoria

Sunday 6th April: a talk by Peter Watts on Edna Walling, at VCAH Burnley, followed by a visit to the Edna Walling gardens at Bickleigh Vale.

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Tasmanian Leatherwoods

by Ken Gillanders

Leatherwood is the common name for the Tasmanian species of *Eucryphia*. There are five species of *Eucryphia*, and they have an interesting distribution — the two found in Chile are *E. glutinosa* and *E. cordifolia*; one in New South Wales and north-east Victoria is *E. moorei* and the two species we find in Tasmania are *E. lucida* and *E. milliganii*. The last two mentioned are endemic to the island and occur mainly in the western and southern mountainous areas. This part of Tasmania receives a high rainfall, some snow and quite severe frosts.

Leatherwood honey is produced from the flowers of these trees and in the flowering season, extending from January until March, apiarists take their beehives to the accessible areas where the trees grow.

Although a large tree, up to 25 metres, in its native habitat, *E. lucida* makes a much smaller plant in cultivation. In moist situations a height of 5 to 7 metres can be expected. The fragrant pure white flowers have four petals and are 4 cm across. The central cluster of stamens is tipped with pink anthers which deepen to purple with age. Two very interesting variants of *E. lucida* occur, and like the species itself are very desirable garden plants. A form with cream coloured variegation to the margin of the leaves is most attractive and has been named *E. lucida* "Leatherwood Cream". A lovely pink-flowered form, possibly the first pink-flowered *Eucryphia* to be found, has been named *E. lucida* "Pink Cloud", and this is now being propagated. The flowers, which are the same size as the white form, are soft pink deepening to rose in the centre of each flower.

E. milliganii is the other Tasmanian species. It resembles *E. lucida* but is smaller in all ways — leaves, flowers, and size. In the garden it makes a shrub of 2 to 2.5 metres.

Several interesting hybrids have been produced in England between the Chilean and Tasmanian species. One of these, *E. x intermedia*, is an excellent garden shrub reaching up to 3 metres and producing a profusion of 6 cm white flowers in late summer.

Eucryphia is frost hardy and withstands cold conditions without showing distress. All species like a cool climate, afternoon shade in warm districts, and dislike dry conditions. Although occuring in nature in acid soils, they will tolerate some alkalinity in cultivation.

Editor's note:

Although not the discoverers of this plant, Woodbank Nursery, at Longley in Tasmania, is the first nursery to propagate *E. lucida* "Pink Cloud" and has released it this autumn for the first time.



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GARDEN CUTTINGS

Garlic paste

According to the Laboratory of Vegetable and Ornamental Horticulture at Shimane University, Matsue, Japan, garlic paste, made by grating cloves of garlic, has been found to be effective in breaking dormancy, and thus allowing forcing, of bulbs, corms, tubers, rhizomes, and woody plants. Tree paeonies kept at low temperatures for forty days then treated with the paste sprouted in eighteen days. Tubers of *Platycodon grandiflorum* had paste applied to the dormant buds for sixteen hours, and then sprouted within six days. Removing the top two-thirds of corms of "Charm" gladiolus and applying garlic paste forced sprouting in forty-one days, compared with an average of fifty-one days for treatment with a sulphur solution. Garlic appears to be effective on a wide range of plants and causes no phytotoxicity.

A ground-cover holly

A holly that grow only 15 cm high but with a spread twice that measurement has been selected in the US from a cross between *Ilex aquipernyi* and *I. integrapernyi*. This has been registered under the cultivar name "Rock Garden"; it appears to be a true genetic dwarf, even though one of its parents is a vigorous erect plant.

(From "The Avant Gardener", published by Horticultural Data Processors, New York.)

A Mulch-Seeder-Cultivator

The Pulvoseeder is the result of thirty years research and testing by an English farmer, Arthur Hollins. Convinced that ploughing, tilling and discing the soil was harmful, Mr Hollins invented an implement that slices off the top inch or two of soil, plus either a catch crop or the substantial residues of the previous crop, chopping it very small and depositing it back on the surface of the soil, on top of the next crop's seed — all in one operation, with no compaction.

The machine is balanced on a large roller behind which is a vibrating blade; this cuts through the soil and plant residues, which are then passed up onto a cutter-drum. Then a blast of air separates the heavier soil particles from the light organic matter. The seed of the next crop is sown from a hopper, and the soil falls back on top, covered by a finely chopped mulch. By removing some of the front blade sections the Pulvoseeder can also be used as a cultivator, cutting only on either side of the crop plants. Both large tractor and garden size models have been designed.

The Tradescant Trust and the Museum of Garden History

To offset, in part, unexpected additional expenses — like a demand for rates from the London Borough of Lambeth and the imposition of VAT on sales from the Gift Shop, the Trustees have reluctantly decided on a steep increase in subscriptions to the Friends of the Tradescant Trust for 1986.

Accordingly the minimum annual subscription for Australian Friends for 1986 will be $12.00, but those who have paid in advance at the old rate will not be asked to contribute more.

Plans for the establishment of the Museum of Garden History within the restored church of St Mary-at-Lambeth are now complete, and to enable these plans to be implemented before there is a further escalation in costs, the support of enthusiastic gardeners and garden lovers from around the world is urgently needed.

This will be the first Museum of Garden History to be established anywhere in the world; it is truly an international project to which, so far, Australians have contributed generously.

Renewals of subscriptions and new subscriptions ($12.00 minimum) may be sent to:

The Australian Garden Journal, PO Box 588 Bowral, NSW 2576.

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Other States: Sundials Australia, 3 Bedford Street, Kensington Park, S.A. 5068.



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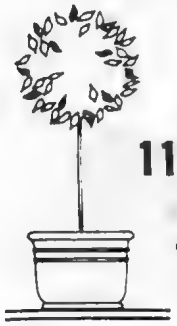
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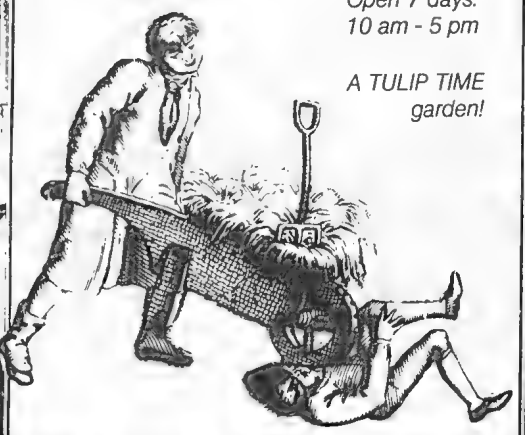
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Front cover: *Camellia Japonica "White Nun"*
(photo: Keva North)

In Our Next Issue

In our August/September issue Dr Heather Dick will write about "Grey-leaved Plants for the Rock Garden", and Robyn Gully on some little-known Iris species. Howard Tanner contributes an article on "Making Gardens in Colonial Australia; the importation of seeds and live plants", and Trevor Nottle writes about collecting botanical prints. Dr Brian Morley gives us C and D in his "Botanist's Alphabet", and there will be the usual book reviews, "Garden Cuttings" and much more.

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(photo: Keva North)

Connections Abroad

There are occasions when even magazine publishing has its rewards — like when people are kind enough to write, as they quite often do, to say how much they enjoy reading it. The other day a rather special reward arrived, which, I think, is worth printing in full; it reads:

"Please forgive my remissness in not writing sooner to thank you for your letter and the two copies of the Garden Journal. We in this office have all read them with great interest — and a touch of envy at the format, I must admit. May we please continue to receive it ? What do we pay you for a subscription — or would you like "The Plantsman" in exchange ?

Hugh Johnson

(Editorial Director, "The Garden", Journal of the Royal Horticultural Society)".

We've opted for "The Plantsman" in exchange !

There are not too many quality gardening magazines around; nor, for that matter, too many gardening organizations (as opposed to scientific or professional bodies) that enjoy a high standing outside their own country. Apart from "The Garden" and the Royal Horticultural Society, there is the American Horticultural Society, whose journal "American Horticulturist" is of a very high standard, and the Pacific Horticultural Foundation, composed of four Californian societies, whose publication "Pacific Horticulture" is outstanding.

This month (June) during our visit to the United States we will be meeting and talking with both the President and the Executive Director of the American Horticultural Society, and hopefully with the editor of "Pacific Horticulture", who has also sent a letter of congratulation.

Though Americans are not, perhaps, a nation of gardeners as are the English, the United States is in the forefront of horticultural research and, around a hundred years ago, virtually gave birth to the then new profession of landscape architecture — the American Society of Landscape Architects was founded thirty years before a similar professional body came into being in Great Britain. There are many outstanding gardens — and gardeners — in the United States, while the climate of California, in particular, has many similarities with that of our own eastern States. By maintaining a close contact with the leading figures in the American gardening world, as well as with their counterparts in Great Britain, we will undoubtedly be able to enhance further the quality and standing of this Journal.

TIM NORTH

Botanic — or Botanical ?

Both "botanic" and "botanical" have the same meaning, that is pertaining to botany. "botanic" has now been superseded in general usage by "botanical", but is retained in names of institutions founded many years ago; this explains why some are "Botanic Gardens" and others "Botanical Gardens".

Both words, strangely, came into use about the same time, "botanic" in 1656 and "botanical" in 1658. The former was used generally in the plural, "botanics", as a noun and was interchangeable with "botany", but this form is now obsolete.

PROFILES



Mary Davis

Mary Davis is a horticulturist, landscape designer and garden writer who, as one might guess, grew up in a rural environment where flowers, fruit and vegetables were part of daily life. However, it was not until her daughters were into their teens that she was able to pursue her horticultural studies.

Mary holds an Honours Certificate from Ryde School of Horticulture and a Diploma in Landscape Design from the University of New South Wales. After working as an associate designer for a firm of landscape architects for several years she established her own, now busy, design practice.

In 1979 Mary was engaged by News Limited to write a weekly gardening column, which she did for two years: she is currently writing for "Your Garden" magazine.

Following the death of Professor E.G. Waterhouse she directed a voluntary team responsible for the restoration of the garden at Eryldene in its most critical years between 1977 and 1981.

Her current goal is the establishment of Sydney's first true cottage garden nursery, with its display garden now blooming around an old colonial farmhouse at Dural and which, with the assistance of husband George, she will be opening for the coming spring.

Winsome Shepherd

Winsome Shepherd holds a B.Sc. degree in botany and zoology, and is an Associate of Honour of the Royal New Zealand Institute of Horticulture. She is Founder Convenor and presently Assistant Convenor of the Notable and Historic Trees Scheme sponsored by the R.N.Z.I.H.

Her current areas of research include the history of Wellington Botanic Gardens from 1840 to 1891, and early plant introductions to Wellington between 1840 and 1890.

Trevor Nottle

Trevor Nottle has been a regular contributor to this journal since its inception, and a keen plantsman and collector of plants since he was a teenager doing odd gardening jobs for pocket money.

His principle love is old roses, and he founded the organization Heritage Roses in Australia in 1979. His first book, "Growing Old-fashioned Roses in Australia and New Zealand", published in 1983, he wrote in an uninterrupted six week burst, and it was an instant success. He followed this in 1984 with "The Cottage Garden Revived" and "Growing Perennials".

His own garden in the Adelaide Hills, which is featured in John Patrick's "The Australian Garden", is crammed with old roses (he has about 400), clematis, bulbs and perennials. He writes fifty or so letters a week to gardeners and plant collectors all over the world, and gets about the same number in return. His working week is spent in teaching handicapped children.



The Macadamia Man

by Mary Davis

Arthur Lowndes is a man whose love of the form and beauty of trees, individually and collectively, is instantly obvious to visitors and friends alike. His varied professional career has taken him to every continent, and trees observed and remembered over fifty years of travelling are now in his garden. He saw *Metasequoia glytostropoides*, the Dawn Redwood, in the gorge of the Yangtse River upstream from Chungking in 1945, before it was discovered by a scientific expedition a year later; now he has four vigorous Dawn Redwoods of his own. In a mountain botanical garden in Indonesia he marvelled at the magnificent specimens of the coppery-barked *Araucaria cunninghami*, the Hoop Pine, and fourteen now grow as a windbreak in the north-west corner of his property.

A Blue Atlas Cedar, *Cedrus atlantica* "Glauca", seen from his study door recalls a solo climbing trip in the Atlas Mountains of Morocco in 1939. A large proportion of the 200 or so species of trees at "Nutty Glen" are living mementoes of travels and people. "Nutty Glen" is so called because Arthur worked for thirteen years, from 1963 to 1975, as a consultant to CSR in Queensland, developing in four different locations a total of 500 hectares of macadamia orchards to test the environments and the suitability of Australian, Californian and Hawaiian varieties of macadamia for commercial production.

Before he retired he gave serious thought to what he most wanted to do. He and his wife Alison searched for nearly two years before buying their 2.2 hectare property in 1969 on the outskirts of Sydney. Clearing took two years, and the first trees were planted in 1972 and the house was built in 1973 — a long, low building of natural, local materials which nestles perfectly into the site.

Their requirements were simple but strictly adhered to. The land had to have a good depth of topsoil and not be subject to severe frosts, for Arthur wanted to continue working with macadamias — the best for the locality has proved to be a Queensland cultivar called "Own Choice". Of the 130 macadamias originally planted only 31 now remain. Their yield from year to year depends on such factors as the amount of natural rainfall, town water if available, insect control, fertilising and weed control in the form of mulching; yields per tree have reached as high as 18kg of nuts in shell, after drying to 1% moisture.

The nut groves occupy high ground at the rear of the property and along the road frontage, but it is what has happened in the middle ground that has turned "Nutty Glen" into a little piece of heaven.

A small creek crossed swampy ground from east to west, but it was not until contractors were engaged to construct a small lake that rock was discovered only 300 mm below. It had to be blasted, and the large boulders were pushed into heaps below the dam wall. The landscaping of these had to wait. To-day the lake (or dam) has a partial cover of yellow flowering water lilies and a fine stand of Louisiana iris, but within its waters are hundreds — or so it seems — of huge but very beautiful Koi carp in gold, silver, red, black and various multi-coloured coats. They do not appear to be troubled by a spring hatching of wild ducks who consider the lake their home also.

The peaceful feeling this scene engenders is enjoyed while sipping drinks under the wide verandah, and is a source of great joy to Alison and Arthur. Looking in the opposite direction from the north edge of the lake one can appreciate and understand the pleasure gained from the trees that have been planted, some less than a decade ago but now "reading" dramatically into the landscape.

Another advantage of the continuing tree planting programme (only blackberry and privet covered the area in 1969) is the increase in the bird population. Eighty different species of birds have been attracted either by the lake or the nectar-bearing flowers deliberately planted to tempt them into the glen. Green corridors in the environment are most important in the migratory patterns of honeyeaters in particular.

Seasonal colour comes in autumn with the richness of the Claret Ash, (*Fraxinus raywoodi*), Chinese Tallowood (*Sapium*



REFLECTIONS ON THE LAKE LOOKING FROM THE NORTH BANK TOWARDS THE HOUSE. TWO MALUS FLORIBUNDA ARE AT THE PEAK OF BLOSSOM.

sebiferum), the Maidenhair Tree (*Gingko biloba*) and a Trident Maple (*Acer buergerianum*). In winter the camellia grove close to the house attracts attention but includes some colourful abutilons, or Chinese Lanterns, for summer interest.

Spring is highlighted by the Crab Apples, *Malus floribunda* near the lake, *M. ioensis* with the soft mauve curtain of *Wistaria sinensis* on a pergola at the west end of the house. This is heavily pruned immediately after flowering and may have a follow-up pruning in a wet summer if growth becomes too rampant.

The balance of native to exotic is about 60/40, with a densely planted garden of native shrubs (for the honeyeaters) extending from the house lawn down to the lake and curving gently westwards to follow a path entering into the rainforest.

The creek meanders through the very large exposed rocks, and before leaving the site provides a natural setting for tree ferns, *Dicksonia* and *Cyathea* species, Birds' Nest Ferns and many native trees not normally found in local gardens, such as *Ficus obliqua* and *Syzygium paniculata*. In the moist shaded areas the native *Viola hederacea* really romps. This area, about the size of a suburban block, is now being developed intensively, "my last major project" says Arthur, as a rainforest which already accommodates over twenty species of ferns, many orchids, and over thirty species of native rainforest trees, and is protected by "buffer zones" on all sides.



THE VIEW FROM THE HOUSE INTO THE WELL-TREED LANDSCAPE POPULATED BY VISITING BIRDS.

The Botanic Garden of Wellington, New Zealand — an Important Historic Garden

by Winsome Shepherd

Several of the Australian botanic gardens have recently been featured in this Journal, but similarities in their early development have not yet received much attention.

In 1983 Professor William Stearn used the term "Company gardens" to describe many of these newly established 19th century botanic gardens (1). Research just completed on the early Wellington Botanic Garden has revealed many similarities and links with its counterparts in Australia and with Kew. It indicates an area for further study. For example, it is not generally known that in the 1830's the Colonial Office had the right to appoint the Directors of these gardens, who were then expected to furnish annual reports to London. These reports, as for example those of George Francis, Director of the Adelaide Garden from 1855 to 1865, to-day provide valuable information on these early years. Ten years later Kew sent to Colonial Governments "Guidelines for the Establishment of Botanic Gardens" (2). Three criteria are common to these early gardens — their development as functional public gardens, their work in assessing the economic potential of plants, and their critical study of the country's indigenous flora.

The Wellington Botanic Garden is an important historic garden, evidence of the above criteria still being noticeable to-day. It occupies sixty-four acres of the Town Belt, a valuable open space which is itself a legacy from the New Zealand Company Survey carried out in 1840. A similar open space is a feature of Adelaide which, like Wellington, was a "Wakefield" settlement. In 1840 the New Zealand Company directed the Surveyor General to provide for a botanic garden, but it was not until 1844 that this was done, and again for various reasons it was not until 1868 that the first initial steps were taken to develop the Garden. In 1869 the Botanic Garden Bill was introduced into Parliament, giving the care of the land to the Board of Governors of the New Zealand Institute, forerunner of the country's premier scientific body of to-day, the Royal Society of New Zealand. Again, we see a similarity with Adelaide and the Board formed to administer its botanic garden.

In Wellington the Botanic Garden Board managed and developed the Reserve for twenty-two years. The topography was difficult, the land being made up of ridges and valleys and a small flat area which required draining. It was open and windswept, most of the natural vegetation having been removed. However there still remained in the valleys a significant remnant of the original forest cover. Recognising the importance of this bush remnant, the Board planted its perimeter with introduced exotic plants — oaks, conifers, Australian blackwood together with some New Zealand *Nothofagus*. To-day these are all large trees surrounding areas of native bush, but few have recognized the pattern of perimeter planting, nor the bush remnants within it. Fortunately, the archives for the Botanic Garden have yielded an unpublished paper of some importance; entitled "Notes on the Colonial Botanic Garden, Wellington, and its Flora", by John Buchanan, it was read to the Wellington Philosophical Society in 1875. The paper gives the composition of the native bush, including its ferns, epiphytes and parasitic plants, remaining at that time and is the earliest scientific information we have on forest in the Wellington region. Surprisingly a survey of plants in this bush to-day shows that, except for the loss of podocarps and their accompanying epiphytes and the parasites, it is identical in composition to that described by Buchanan over one hundred years ago. To-day, water run-off, wind, invasion of adventives and horticultural practices such as path clearing make the small pockets of this remaining native flora vulnerable and a very sensitive management policy is necessary if it is to be handed to a future generation. A few species are represented now only by one or two plants.

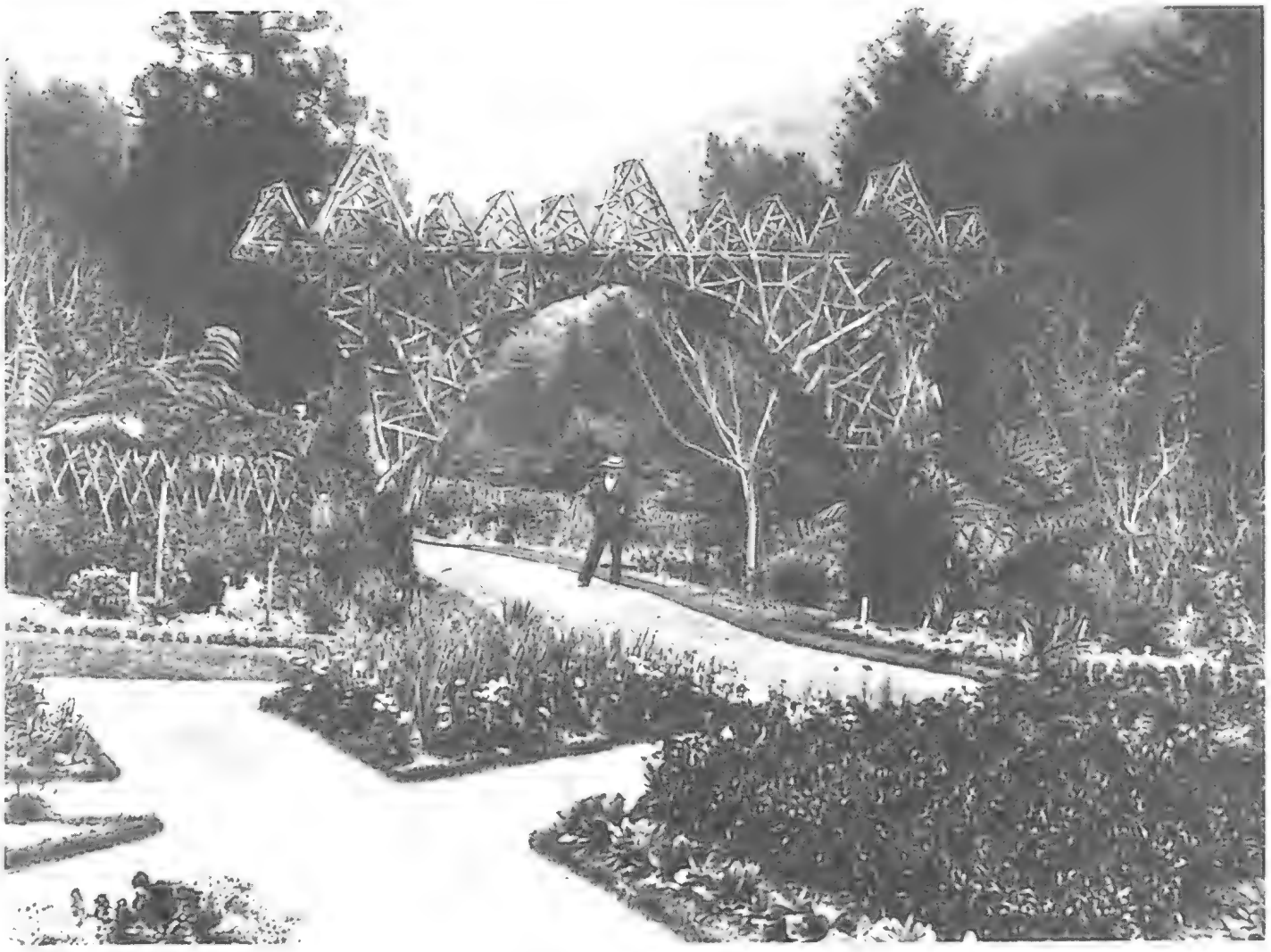


Photo above:

A monstrous "folly" constructed from tea-tree logs leads into the area which was laid out by the Botanic Garden Board as a "Teaching Garden" and opened to the public in 1887. When this photograph was taken in October 1904 floral displays had begun to replace the earlier plantings, although the parterre design of the beds was retained. Later, roses filled these beds so forming the Garden's first rose garden. In 1957 the present Norwood Rose Garden was opened and except for the black tree fern, *Cyathea medullaris* seen behind the fence on either side of the arch and the *Cryptomeria japonica* behind the left side of the arch, few if any of the original plants remain in the area to-day. Mown grass now replaces the garden plots shown and forms what is known as "Soundshell Lawn". By 1907 the arch structure was fortunately hidden by a welcome growth of climbing plants and remained so for many years.

Photo reproduced by permission of the Alexander Turnbull Library

The Macadamia Man (continued from P182)

The whole of the property has pre-planned usage. There are shrub, picking and herb gardens close to the house including a lavender walk planted with *Lavendula dentata*, which echoes the colour of the blue Atlas Cedar. As the land rises behind the lake, through the acacias and eucalypts, one glimpses the small citrus orchard in front of the macadamia plantation. The health of every tree is obvious in the abundance of its crop.

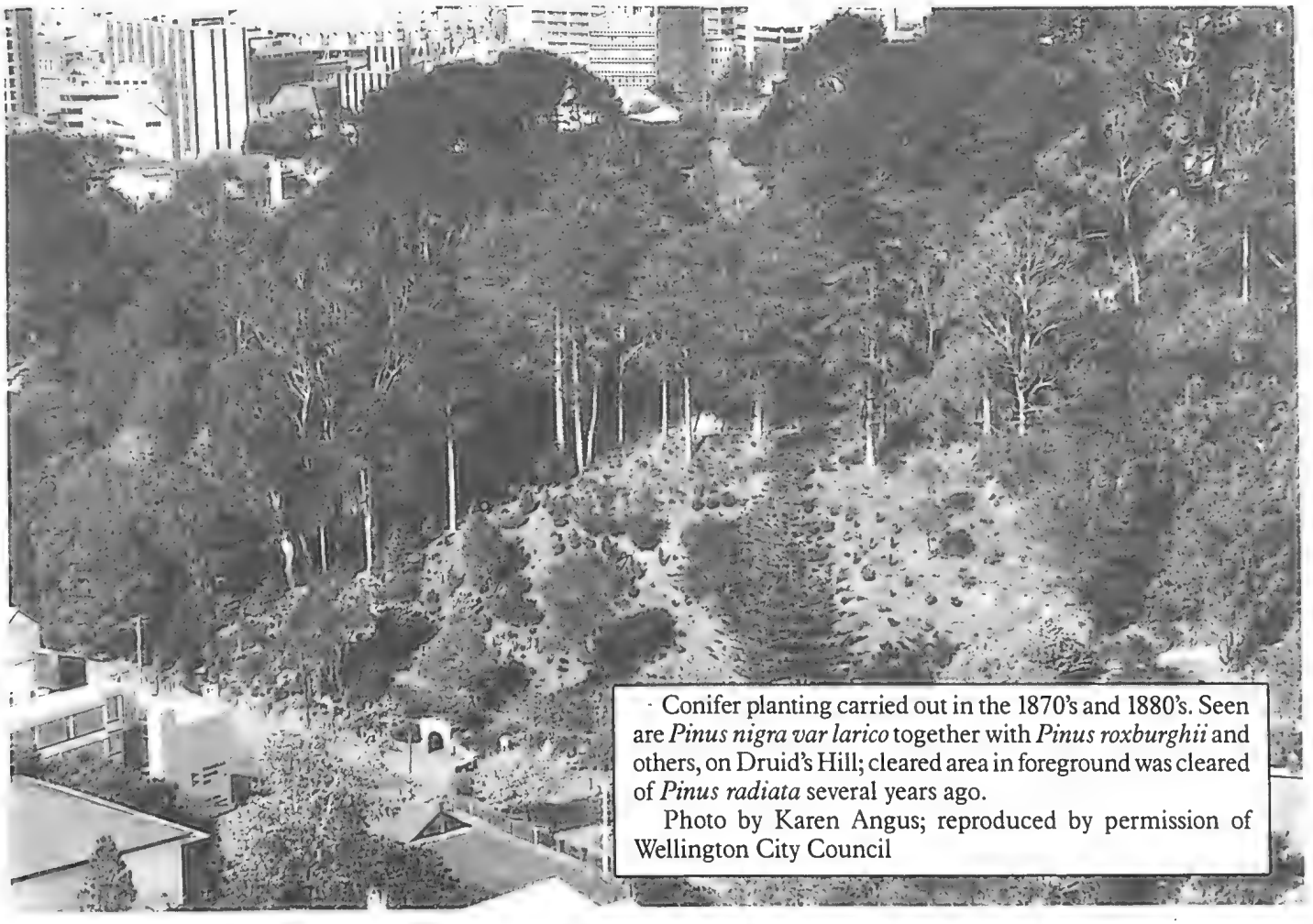
Arthur estimates that one quarter of his outdoor time is spent on tree care and a quarter on grass cutting — naturally he has a ride-on mower. I did not ask, but would hazard a guess that another quarter is spent on weeding (he knows how to use herbicides effectively) and most importantly the final quarter on observation and contemplation. For a man who has suffered a few heart attacks his outlook is as healthy as his garden. The secret would seem to be to learn how to balance activity with peaceful relaxation and to cultivate an enquiring mind.

Wellington Botanic Gardens (continued)

The main focus of the Board's economic plant assessment was directed towards examination of trees likely to be suitable for shelter and for timber. Conifers, a dominant feature of the Garden skyline to-day are now over one hundred years of age. Research shows that these trees are associated with the very beginning of New Zealand's exotic timber industry. In 1869, James Hector was manager of the Botanic Garden Board and hence of the Garden. He was also Director of the Geological Survey, and because of his position he was government consultant on all scientific matters. He advised the government which plants to introduce so as to evaluate their economic potential. Tree species from the New World and the old were introduced, but particular attention centred around members of the Coniferae. Kew sent out plants in Wardian cases but survival rates were far from satisfactory. Joseph Hooker dubbed them "Wardian coffins" (3). Plants sent from nearby Australia generally arrived in good condition and the Board placed orders with two nurseries in New South Wales — Camden and Shepherd & Co, as well as with the Victorian firm Lang & Co. Most of the plants ordered and supplied were conifers. Very few were obtained from within New Zealand.

Some species were introduced by importing seed. Joseph Hooker sent Indian and American conifer seed bought at London auctions, and it seems likely that many botanic gardens in the newly developing colonies received such seed from Kew. Von Mueller, Director of the Melbourne Botanic Garden and a friend of Sir William Hooker, established an extensive Pinetum and could well have been a recipient.

Most of the conifer and other timber seed imported by the government between 1870 and 1885 came from San Francisco — from Professor Kellogg or from the firm Miller and Sievers, while Indian conifer seed came direct from Musoovie. Considerable quantities of seed were introduced in these fifteen years and included 15 lb of *Pinus radiata*. It was an importation previously unknown to scientists examining the genetic base of our commercial radiata stock, and the discovery of this large seed introduction and its



Conifer planting carried out in the 1870's and 1880's. Seen are *Pinus nigra var larico* together with *Pinus roxburghii* and others, on Druid's Hill; cleared area in foreground was cleared of *Pinus radiata* several years ago.

Photo by Karen Angus; reproduced by permission of Wellington City Council

subsequant dispersal has been a major breakthrough for these scientists. Hector from the Geological Survey, to which all the seed came, despatched it to Government Domains, Provincial Superintendants, Members of Parliament, botanic gardens and even some to Langs in Melbourne and Camden in New South Wales. The Wellington Botanic Garden nursery became a major centre for raising the seed. many of the plants raised were planted out in the garden, but thousands of young trees were distributed in and around Wellington and in areas in the country. Previously it had been believed that the public gardens, such as Christchurch, Dunedin and New Plymouth and the Auckland Domain brought in all their own seed, but the information now available shows that much of it had a common origin through the Geological Survey. In 1875 Buchanan said that there were 127 species of conifers representing ten genera growing in the Reserve — quite an impressive collection for the five year old garden.

In a 1985 provisional list of old conifers present to-day, thirty of the thirty-six species listed are considered to be over one hundred years of age. The trees are demonstrating their longevity in the difficult Wellington climate, while radiata stands such as those on Magpie and Druid Hill are particularly valuable to the scientist. Dr Rowland Burdon emphasises the importance of saving similar old trees found elsewhere in New Zealand.

The Garden was, by an Act of Parliament, handed over to the Wellington City Council in 1891. It has continued to develop and much of the original plantings have been protected, so that to-day it is very different from the exposed site given to the Botanic Garden Board in 1869. In 1991 the Council will celebrate a centennial of management. A history of the reserve from 1840 to 1891 has been prepared and may be available early next year. As the centenary approaches it is time for horticulturists and botanists to consider the future of the garden, and to lend support to the Council as it enters its second century of management; it is time, too, to acknowledge the work of the Botanic Garden Board, and to preserve and perhaps link future plantings with those visible from the past and to strengthen horticultural and botanic aspects of the reserve. Sir James Hector envisaged the Garden as a teaching garden for a future School of Botany which might have been established there. Although the nucleus of the Teaching Garden was laid out in 1900 the concept disappeared with the Council's control of the reserve. Now however, with the acquisition of an Interpretive Centre for the Garden, demonstrations, special courses and the involvement of children in horticulture have begun so that at a different level perhaps from what was Hector's aim, teaching is now a function of the Garden.

The Wellington Botanic Garden is an important garden both scientifically and historically. It should not be compared with the more outstanding botanic gardens such as can be seen at Christchurch and New Plymouth. It has its own value, its own interest and character, displaying those plants, some over one hundred and ten years of age, which have survived the gales and storms which sometimes buffet the capital city sited so close to Cook Strait. Perhaps we can call it unique.

References:
1. Pers.comm 1983
2. National Museum
3. Hooker J, to Hector J. (National Museum)

Red Ribbons by Jean Galbraith

Good gardeners do not lose their tools — therefore I am not a good gardener. I don't lose many, and they are usually found, but only after much time and energy has been spent in looking for them. Sometimes they are never found. It is only small tools that I lose — spades and shovels are easily recovered.

In theory I **never** throw a trowel in the grass. I **always** hang secateurs on a conspicuous branch by the path and **always** leave my ancient but invaluable wire hose stand attached to a hose or in its winter home in the shed. In theory, yes, but in practice, just now and then, I drop a trowel in the grass where it is invisible; I put the secateurs down in the garden and a foxglove leaf, or something equally effective, hides them. And how often do I forget the hose stand; its thin, crooked legs and twisted wire top are quite invisible amongst plants, and sometimes it has been lost for months. There are so many plants in this garden, and usually they are crowded together, at least when fully grown. Last time I found it I tied a piece of scarlet Christmas ribbon round its top. The result was miraculous. It is now always found quite quickly — the strip of red ribbon catches one's eye, and there it is.

My valued narrow fern trowel, which I've had for many years, though it was lost and found a number of times, was finally and irrevocably lost. Old friends who had been here when I lost it were later spending a holiday in Tasmania, and, as a memento of their happy days, sent me a fine new stainless steel trowel. It must not be lost, nor will it, for it too has its scarlet bow, and so have both my pairs of secateurs.

That problem has been solved, but I must buy some more scarlet ribbon. The ribbons have grown dull, exposed to the elements, and I have lost, temporarily I am sure, one of my pairs of secateurs.

A Botanist's Alphabet

by Brian Morley

This is the first in a series of short articles in which Dr Morley, Director of the Botanic Gardens of Adelaide, will work his way through the alphabet with a personal selection of plants, some of which, he says, deserve to be more widely cultivated and more readily available in nurseries.

Amherstia nobilis

Is named after Sarah, Countess Amherst (died 1838) and her daughter Lady Sarah Elizabeth Amherst (died 1876), the former travelling and collecting extensively in India between 1823 and 1828. Nathaniel Wallich discovered and named the species, which is the only one in the genus and is found but rarely in southern Burma. It is more commonly seen in cultivation and the species perhaps owes its survival to its dramatic beauty in flower. A tree to about 9 metres tall, it bears large pinnate leaves which, when young, hang in limp expanding clusters the colour of kippers. But it is the pendulous stalked racemes of up to 30 pale red flowers, which may be almost one metre in length, that attract one's attention to the plant. Two red bracts subtend and outlast each flower; the three showy red petals are each tipped with yellow, the broader petal also flaked with white towards its base. Two smaller petals hide beneath the long fused filament tube which is red like the exserted stamens. A broad, flattish, tough, red-brown legume develops from the fertilised ovary, for the species belongs to the Leguminosae (Caesalpinioideae).

I first discovered *Amherstia* illustrated in the Wallich volume of **Plantae Asiaticae Rariores** and thought it marvellous then; I first saw it in flower at Castleton Botanic Garden in Jamaica, where this photograph was taken. It has a reputation of being difficult to establish, but is grown at Mount Coot-tha Botanic Garden in Queensland. It is propagated by layers, semi-hardwood cuttings with bottom heat, or seed — but this is often infertile.



AMHERSTIA NOBILIS: CASTLETON BOTANIC GARDEN, JAMAICA (photo: Brian Morley)



BROWNEA GRANDICEPS : BRISBANE BOTANIC GARDEN, QUEENSLAND (photo: Rex Kuchel)

Brownea grandiceps

Is another uncommon evergreen tropical tree in nature, native to the forests of Venezuela where it grows to about 12 metres in height. The red or pink inflorescences superficially resemble pendulous trusses of rhododendron flowers, but closer examination will show them to place the genus in the Leguminosae (Caesalpinioideae).

Known as Rose of Venezuela or Rosa del Monte, the species is one of some twenty-five native in the American tropics and West Indies. I first encountered the genus in the Palm House at Kew.

The Irish botanist and author Patrick Browne (1720 to 1790) is commemorated in the genus' name; he wrote a pioneer study of the natural history of Jamaica and should not be confused with Robert Brown (1773 to 1858), the Scots botanist who is remembered in the genera *Brunonia* and *Brunoniella.*

This species is grown at Brisbane Botanic Garden, and like *Amherstia* is shy of producing fertile seed; it is therefore propagated by cuttings, which are not easy to strike.

A Present-day "Triffid"

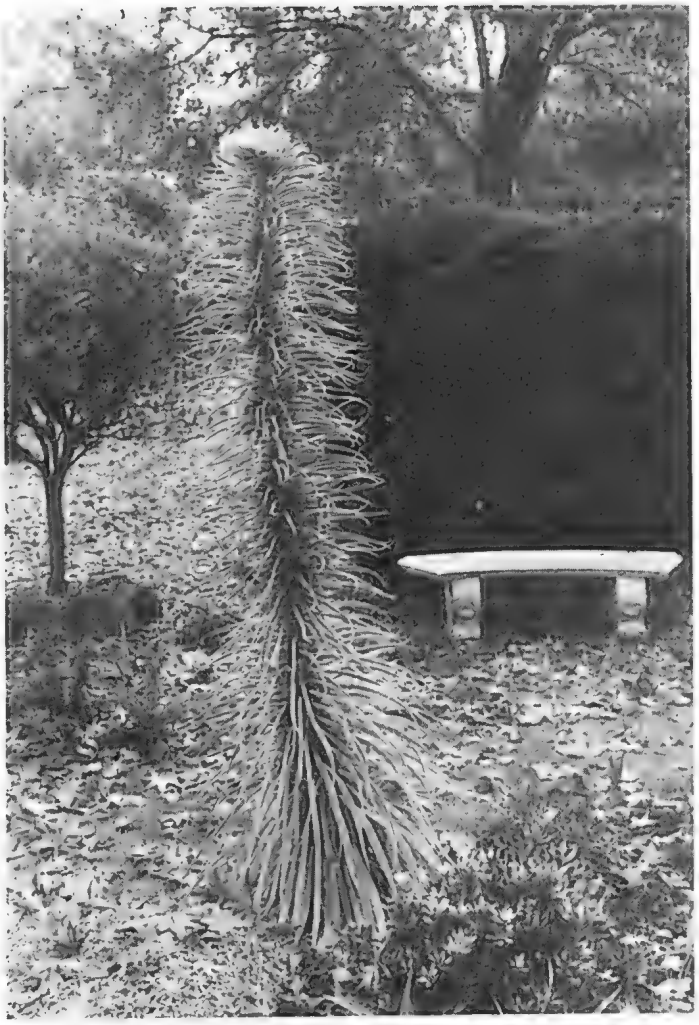
by Tim North

I grew *Echium wildprettii* for the first time two years ago, and when it reached maturity christened it my garden "Triffid", after that S.F. classic thriller which surely everyone has read.

This is a biennial species of the genus *Echium*, which gets its name from the Greek "echis", meaning a viper; the reference has variously been taken as the supposed resemblance of the seed to a viper's head, and the belief that the plant was effective against the viper's bite. Better known members of the genus include the shrubby, blue-flowered perennial *E. fastuosum*, also known as "Pride of Madeira", *E. plantagineum* and *E. vulgare*, both commonly known as "Paterson's Curse" or "Salvation Jane" and both declared noxious weeds.

There is nothing noxious or weedy, however, about *E. wildprettii*. In its first year it makes a neat rosette of broad glaucous leaves; in the second year there arises from this rosette a single spire, which grows at an alarming rate to a height of about one and a half metres until, as the photograph shows, it assumes an almost menacing attitude. I half expected my plant to take off and march towards the front door, extending some sort of tentacles from the now elongated and narrowed grey-green leaves! Set close to the stem, and along almost its entire length, are literally hundreds of small deep pink flowers which persist, in our Southern Highlands climate, for two months or more, from late summer right into autumn.

A few secondary shoots will emerge from low down on the main stem, and these will produce a few flowers in the third year. These are, however, barely worth keeping and it is probably best to treat the plant strictly as biennial.



This year I am growing yet another *Echium* species, acquired from a local nursery but not yet identified. I am told that this, too, is biennial, with purple instead of pink flowers. It will be interesting to see whether this is another "Triffid"!

National Garden Festival at Stoke-on-Trent, England

The English National Garden Festival, 1986, will be held on the Etruria site, the original home of the famous pottery firm founded by Josiah Wedgewood, at Stoke-on-Trent, in Staffordshire, from 1st May to 26th October.

When the pottery works moved to another site, Etruria became a coal mining area and finally a steel works, the latter closing in 1976. Reclamation of the 180 acres of rubble, clay and slurry pits began in 1983. This involved reclaiming open cast coal mines, emptying slurry pits, sealing the seven pit shafts, and planting more than 300,000 two-year-old trees and shrubs.

Provision has been made for nearly 80 different theme gardens. Some of these are being prepared by bodies such as the British Trust for Conservation Volunteers, a number of gardening organizations including the Staffordshire Association of Village Produce Guilds, a mental health organization which is using patients to create contrasting gardens, the School of Horticulture at the Royal Botanic Gardens Kew, a junior conservation group, City Councils, and nurseries.

The Festival is being financed by the Department of the Environment, the Staffordshire County Council and the City of Stoke-on-Trent. Major sponsors include such well known firms as Wedgewood and Royal Doulton.

The Festival will be open daily from 10 am to dusk. Further information is available from the Festival Headquarters, Etruria Hall, Stoke-on-Trent, Staffordshire ST1 5BQ.

Original Names

by Ian Abbott

Permanent European settlement of Western Australia has spanned 154 years in comparison with the 40,000 year occupancy by Aborigines. If the time scale of human habitation of Western Australia was indicated by one hour on the clock, Aboriginal society would occupy over 59 minutes 30 seconds and European society less than 30 seconds.

In the south-west of Australia the Jarrah and karri forests were inhabited by eight tribes. Because these people obtained their food by hunting and gathering, they undoubtedly knew in great detail the distribution, numbers and annual cycles of all the plant and animal species important to them. A significant aspect of this knowledge would have been the actual names they used to identify plant species in their environment.

Although western Australia was visited frequently by Europeans during the seventeenth and eighteenth centuries, Aborigines generally avoided them. Even after the British colonized Western Australia in 1826, few Europeans befriended individual Aborigines or made extensive observations of their customs, behaviour or language, and the destruction of Aboriginal society in the south-west was far advanced before professional anthropologists were pressed to record such details.

Our knowledge of this vocabulary, although limited, is founded on the efforts of three men; Robert Menli Lyon, George Grey and George Fletcher Moore, and information collected late last century or early this century. Lyon lived at the Swan River settlement from 1829 to 1834 and at various times was in charge of Aboriginal prisoners. Grey lived at the settlements of Swan River and King George Sound at various times between 1838 and 1840; and Moore was Advocate-General at the Swan River settlement and was resident in Perth and at Upper Swan (Millendon) from 1830 to 1840 (and later).

Aboriginal names were recorded phonetically. The lack of any systematic or scientific study of their variation within and among tribes means that few names were documented and their accuracy cannot be guaranteed. An amusing example of such problems is the central African tree named *Khaya nyasica*. *Khaya* is not the native name of the plant but literally means "I don't know".

In the first few decades of settlement in Western Australia many English names of plants came into use. Frequently these names were descriptive (red gum, white gum) or alluded to some similarity with a familiar species (mahogany, native pear, willow).

The Forests Department's first Conservator, Charles Lane-Poole, noted that about 1860 the name "Swan River Mahogany" was altered to Jarrah, "as it was generally recognized that this was a better timber than mahogany, and that it had so many fine qualities that it deserved a name of its own". Lane-Poole was also responsible for promoting the use of Marri instead of red gum. He wrote "Following the decision of the Forestry Conference, in order to avoid confusion with Murray River Redgum (*Eucalyptus rostrata*, now known as *E. camaldulensis*), Western Australia redgum will in future be called "Marri" in all official publications. Marri is the aboriginal name".

Lane-Poole's logic and procedure seem also applicable to flooded gum (confused with *E. grandis*), blackbutt (confused with *E. pilularis*) and she-oak (of which there are many species). We should extend the use of Aboriginal names for native flora in Western Australia wherever it is feasible to do so. Aboriginal names are more appropriate than the often clumsy European names, and they would serve as a tribute to the original inhabitants.

This process is well advanced in respect of animals. Vernacular names of Australian mammals derive from Aboriginal names — for example, bettong, chuditch, koala, numbat, quenda, quokka, quoll, tammar, woylie and wombat — no doubt because they are more appropriate than the clumsy terms native bear, marsupial mouse, native cat and kangaroo rat.

Recently I collected some 250 names used by Aborigines to refer to just over 100 plant species in south-western Australia, and systematized their spelling. Certainly these names look odd at first glance, but most are short (two or three syllables) and after a little practice roll off the tongue easily.

The list has been derived on the basis of a sympathetic reading of the available evidence on names but with an eye to practicality in common use. The spelling system adopted is again phonetic.

Consonants are sounded as in English, except that "ng" sounds as in ring. Vowels are sounded as follows; a as in father, e as in met, i as in bib, o as in low, and u as in put. These conventions are generally neglected; for example most people mispronounce numbat as numb-bat instead of noom-bart.

Most of the names gathered refer to tree species occuring between Perth and Albany. Aboriginal names of most other plant species have either not been recorded or, where they were, insufficient description was provided, so that it is not now possible to attach a current scientific name to the Aboriginal word.

Several of the Aboriginal words listed would be suitable common names for plant species. Examples are balga, djirjii, gulli, gulurto, mutyal, twotta and willarac. This would extend a firmly established practice of using Aboriginal names, e.g. jarrah, marri, morrel, wandoo, tuart, karri and mallet.

Where no Aboriginal name has been recorded and no well established English common name is available, it would seem easier and more precise to learn and use the scientific name (Latin binomial).

References:

1. Pearce, R.H. and Barbeti, M, 1981. A 38,000 year old archaeological site at Upper Swan, Western Australia (Archaeology in Oceania, Vol 16, No 3, 173-8).

2. Flood, J. 1983. Archaeology of the Dreamtime (Collins, Sydney; 288 pp).

3. David Ward, Forests Department of Western Australia, personal communication.

Note:

The above was originally published in "Forest Facts" (Forests Department of Western Australia), No 31, July 1984, and is reproduced here with permission from that Department. The following list has been abridged from that originally published.

Latin name	Recommended Aboriginal name
Acacia acuminata	Mangard
A. lasiocarpa	Padjang
A. saligna	Kudjong
Agonis flexuosa	Wonil
Anigozanthos manglesii	Kurulbrang
A. viridis	Kurulbardang
Banksia grandis	Pulgaria
B. littoralis	Pungura
Callistemon phoeniceus	Dubarda
Callitris preisii	Maro
Casuarina obesa	Kuli
Chorizema cordata	Karlya
Daviesia divaricata	Marno
Dryandra carduacea	Pingurl
Eucalyptus calophylla	Mari
E. cornuta	Yeid
E. erythrocorys	Ilyari
E. falcata	Dulyumuk
E. longicornis	Moril
E. macrandra	Mudelka
E. tetragona	Dalyeruk
Gastrolobium laytonii	Prilya
Hakea laurina	Kodjet
Kunzea ericifolia	Pondil
Lambertia inermis	Djidiok
Melaleuca elliptica	Ngow
M. nesophila	Mindiyed
Nuytsia floribunda	Mudja
Xanthorrhoea gracilis	Mimidi
Verticordia nitens	Kodjeningara

More funding for "Buda'

The Ministry for the Arts in Victoria has once again shown that it recognises the desperate need for financial assistance by Buda Historic Home and Garden, Castlemaine, by making a grant of $3,000 under the 1986 Programme for Small Museums. Buda is one of only three venues to receive such a grant.

The Victorian Minister for the Arts, the Hon Race Mathews, accompanied by MLA David Kennedy, visited Buda earlier this year and were impressed by the work carried out on the garden. Mr Mathews commented "The garden work at Buda is a good example of what C.E.P. funds can achieve for the community when properly applied". He also expressed optimism regarding a further C.E.P. grant during this year and will be investigating new sources of financial help for the property. Meanwhile Clive Winmill, who has now assumed overall control of the administration of the property, is devising a new corporate funding scheme, details of which will be announced shortly.

This year's $3,000 grant will benefit the Buda photographic collection which spans 120 years. The funds will be used to copy, catalogue, cross reference and conserve the collection. It is hoped to stretch the funding to prepare a travelling exhibition based on the collection.

Buda Historic Home and Garden is open to the public from 1.0 pm to 5.0 pm Wednesday to Sunday; it is located at the corner of Hunter and Urquhart Streets, Castlemaine.

Gardens of the Canberra Region

based on a text prepared by Howard Tanner

The landscape of the Limestone Plains (now Canberra) and of the Monaro generally, features wide plains set with scattered weathered trees and clusters of granite boulders centred on serpentine rivers and fringed by mountain ranges,

The elevation is amongst the highest in Australia and the climate is one of extremes — both winter and summer can be harsh. The native vegetation reflects this — grassland covers the exposed areas while the trees, often curved and gnarled, shelter in riverine habitats or clothe the hills with dry sclerophyll forest above the frost line.

Marianne Campbell's views of the Limestone Plains in the 1870s convey an open, rather wistful character, as do the splendid collection of photographs showing Canberra's beginnings circa 1927. Man's monuments, whether the spire of St. John's Church or the broad white facade of the provisional Parliament House appear then, as now, as isolated events in a strong natural setting.

The early homesteads such as Durham Hall, near Braidwood, or Lanyon, near Tharwa, consisted of several cottage or bungalow buildings, usually with a cottage garden combining flowers, fruits and vegetables in a squared layout around a central path.

With affluence and increased leisure time these primitive gardens were amended to accord with Victorian ideals. At Durham Hall the circular carriage loop was edged in rows of clipped box; at Lanyon the old drive became a lily-lined walk, and the new drive was given avenue formation by the planting of paired pines.

The cluster of cottages became a kind of self-sustaining village, such as survive at Lanyon, or at Gidleigh, near Bungendore. Oaks and elms were planted to ensure a British character. Pleasure grounds were set before the main elevation of the house, the expansive lawns being punctuated by clumped shrubs or those lofty landmarks, pines or Araucarias. Close-by would be a croquet lawn, and in Edwardian times, a tennis court. Rose walks, picking and vegetable gardens formed other important elements.

The large scale of those establishments can still be grasped at Yarralumla, and to a lesser extent at Duntroon, or Bedervale, at Braidwood. The Campbells of Duntroon created a remarkable estate, with a garden containing many rare and exotic plants under the care of a Mr Lewis, a Scottish horticulturist who was head gardener for 42 years. New South Wales' only maze dominated the eastern outlook, while close to the house was a large octagonal conservatory capped by a conical roof of glass — its foundations are still discernible.

Bedervale (1836), like many colonial dwellings, faced south into a stand of dark pines. For the Victorians, heating was easy, cooling difficult; the sun was abhored for its damage to both furnishings and complexions. A solidly built south-facing house, with high roofs, deep verandahs, and shuttered



DURHAM HALL, near BRAIDWOOD.
(photo: Keva North)

openings was held to be the appropriate solution. Bedervale's huge kitchen and picking gardens laid out to an elaborate geometric design, can still be traced in an enclosure separate from the main garden or pleasure grounds, and overlooked by the gardener's residence.

The Victorian love of geometry and the taste for the gardenesque can be seen at Manar, near Braidwood. The colonial house (1836-41) is situated on a man-made knoll overlooking the garden. An elaborate layout of paths, vistas and paired trees can be discerned to the north, while early photographs show that the area alongside the drive, now an attractive wilderness of exotic species, was originally formed of shrubs, all clipped into rounded shapes.

The Edwardian period can be seen as the apogee of grand pastoral circumstances in Australia. The volumes of "Pastoral Homes in Australia" and Melbourne photographer W.R. Wallace's coloured views of the gardens of Lanyon, Curandooley and Gidleigh in the 1920s show lavish layouts and maintenance which are now, due to current economic realities, depleted or lost. Curandooley, near Bungendore, an imposing Francophile house (1873) designed by Ferdinand Reuss, resolved its water supply difficulties during the 1920s which allowed the formation of a sheltered north-facing walled garden. W.R. Wallace's view of Gidleigh of 1927 shows formal rose walks surrounding the two tennis courts, with the roses at the height of their summer display.

Micalago, at Michelago, is an exceptionally fine garden in the Edna Walling tradition. Created by the Ryrie family during the 1940s and 1950s, the grouping of buildings and axes devised by Professor Leslie Wilkinson forms a matrix supporting Mrs Ryrie's lush planting scheme. The garden is serene and arcadian, a magic, protected glade cleft into a windswept landscape.

Edna Walling's knot garden at Yarralumla and Mrs Molly Gordon's paved garden at Manar have a similar character, and Mona, at Braidwood, has some parallels. Mona was once the "dower house" for Bedervale, but in Edwardian times was rebuilt on a vast scale. During the Depression it was reduced to its present size, the garden walls punctuated by balls and chains are elements surviving from the Edwardian scheme. It sits in a glade of huge elm trees, and the current owners, Mr and Mrs Mackay, have formed walled enclosures, hedging and a lake set with lush and unusual plantings.

During this period Canberra was taking shape as the national capital. Thomas Weston's major groves and avenues were changing the open landscapes of the Limestone Plains into formal patterns evocative of northern hemisphere models. These patterns overlaid Walter Burley Griffin's grand natural axes, which have finally found fulfilment with the completion of the lake system and the construction of the new Parliament House.

The early suburbs such as Reid and Red Hill convey 1920s City Beautiful ideals of parkways and fence-free villas, and Sir Harold and Lady White's garden at Red Hill well demonstrates these ideals. This is one of the most important surviving gardens from the Federal Capital Commission period (1925-30) of local history and owes much of its inspiration to Monet, to Hardy Wilson and the devotion of its owner-creators.



COMMONWEALTH PARK CANBERRA
(photo: Keva North)

The diplomatic estates came later, generally after World War II, and thematic embassy residences and gardens endeavoured to convey national character. The Americans, grasping the notion that the Georgian period was something the U.S.A. and Australia had in common, formed a grand landscaped compound based on Colonial Williamsburg. The delicate parterres and herb gardens of the original are missing, and elegant timber picket fences encircle a manicured parkland.

High above Canberra, on the slopes of Black Mountain, the National Botanic Garden is perhaps the most significant Australian endeavour to create a native garden. Here the widest possible range of Australian flora is grown, and the fern gully and the lake systems show an effective blend of conscious presentation and relaxed layout.

Modern theories of landscape design are well conveyed by several relatively recent gardens. On the edge of Lake Burley Griffin are the Commonwealth Gardens created by English landscape architect, Dame Sylvia Crowe. The use of foliage colours and textures for contrast, curvaceous geometries and sentinel sculpture groups, tied to theories of abstract art, provide a rewarding and provocative design.

Peter and Polly Park's garden, while more worldly in its derivation, embodies this planted vigour. In the area of a normal suburban lot, viewers can experience the joys of gardens inspired by Brazil, Japan, Italy, Spain and the U.S.A. This unique garden has been created over recent years through the enthusiasm of Mr and Mrs Park.

At Birkenburn, near Bungendore, the house and the hill behind form encircling arcs to a courtyard centred on an ornamental pond. The house, designed by Guilford Bell, is cleft by sheltered courtyards, and Mr and Mrs Gordon have folded a series of terraces and embankments across the descending ground. Lakes and trees frame vistas to Mount Fairy.

Garden Lighting

Besides illuminating potentially dangerous areas such as steps, and highlighting front doors, house numbers, etc. outdoor lighting, used with discretion, can create many dramatic effects. To light a large area of garden, however, unless it be for a specific purpose, e.g. an entrance drive or patio, gives a somewhat "washed-out" effect, and it is generally better to concentrate on lighting special features, such as trees with particularly handsome foliage, flowers or bark. Swivel-head garden lights can be adjusted to illuminate different plants at their most attractive stages.

Outdoor lights may be fixed, i.e. connected directly to the mains electricity supply, or low-voltage, in which case they are connected to the mains via a transformer.

Low Voltage Garden Lighting

Types of lights

There are three main types:

1. Pathway lights. These are designed to fit in with the garden setting and should ideally project light onto the paths which are most used at night; they should be unobtrusive but provide sufficient light to see the way.

2. Feature lights. These are designed to highlight particular features in the garden and there is usually a choice of colours — green, amber, clear blue, and red. They should be positioned so that the light is projected onto the particular tree, shrub or rock that is to be highlighted.

3. Floating/submersible lights. These are designed to provide light onto or into fish ponds, etc. where waterfalls, fountains and sprays are designed to be illuminated.

Installation of lights.

Some lights have an option of a spike in the ground or bracket for overhead lighting. Brackets are particularly useful where lights are to serve a security function by lighting from a height.

Cable.

This is available in 100 metre coils or any lesser amount that is required. The lights are usually fixed to the cable by pressing onto the two spikes provided in the light and placing a cover plate over the connection — they may then be moved from one position to another by disconnecting and then re-connecting at another point in the cable; the original holes may be left quite safely without taping.

The cable may be buried in the ground and need not be placed in conduit. Burying the cable keeps it out of the way of dogs and children — although low-voltage cable may be chewed by dogs or cut by a lawn-mower without harm.

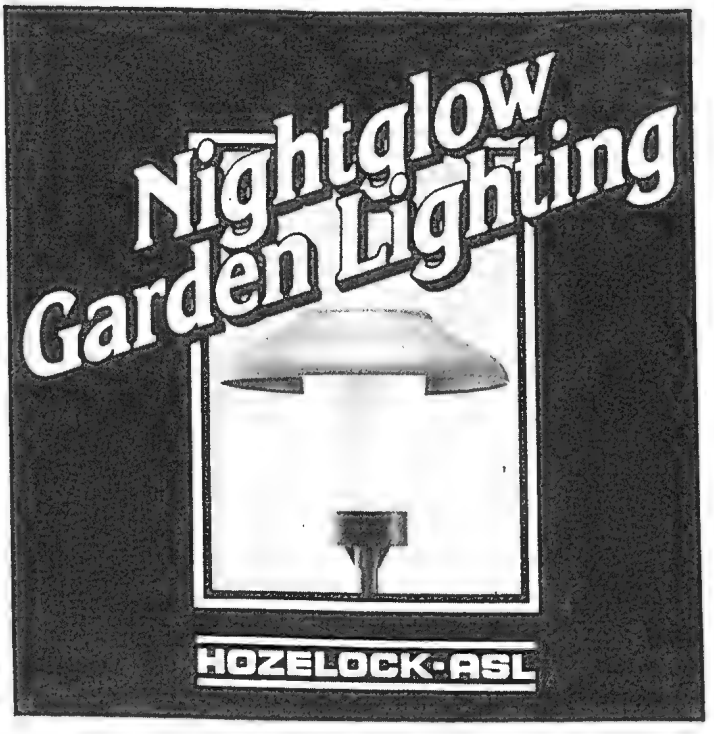
Transformer

The cable must be plugged into a low voltage transformer, which must be placed under cover (most transformers are not waterproof) and close to a domestic power point into which the transformer is plugged. Any cable from the outlet of the transformer is low voltage and is perfectly safe; transformers must be approved by the local electrical authority, and most carry a notice to this effect.

Low voltage.

There are three voltages used in low voltage — 12 volt, 24 volt, and 32 volt. The normally preferred voltage is 12 volt, but where longer distances of cable are involved (over 30 metres) the 24 volt or 32 volt system is recommended, due to the lower loss of volts caused by the length of cable. In cases where a low voltage pond pump is installed the voltage of the pump may dictate the voltage of the lights, if there is spare capacity in the existing transformer.

Household voltage is 240 volts, and the reduction to 12, 24 or 32 volts is desirable in many instances for safety reasons outdoors.



Working out your requirements.

Firstly, decide how many lights you would like and what you would like to illuminate in your garden — this will give you the amount of cable required and the number of lights.

Secondly, make sure you enquire about the wattage of the bulbs that are in the manufacturer's lights you are considering buying, and that the illumination is what you desire.

Thirdly, multiply the number of lights by the wattage of each lamp — this will give you the total wattage of the system.

Fourthly, choose a transformer that has the wattage you require for the number of lights you want, and if you wish to add further lights then choose a transformer with a greater wattage than the original number of lights you have decided on.

For example: you require 6 lights and each light has a wattage of 21 watts; so you require 6 x 21 = 126 watts for the whole system; the nearest transformer would be 180 watts and this will enable you to add a further 2 lights in the future. If the cable length is over 30 metres choose a 24 or 32 volt system.

Low voltage lighting suppliers.

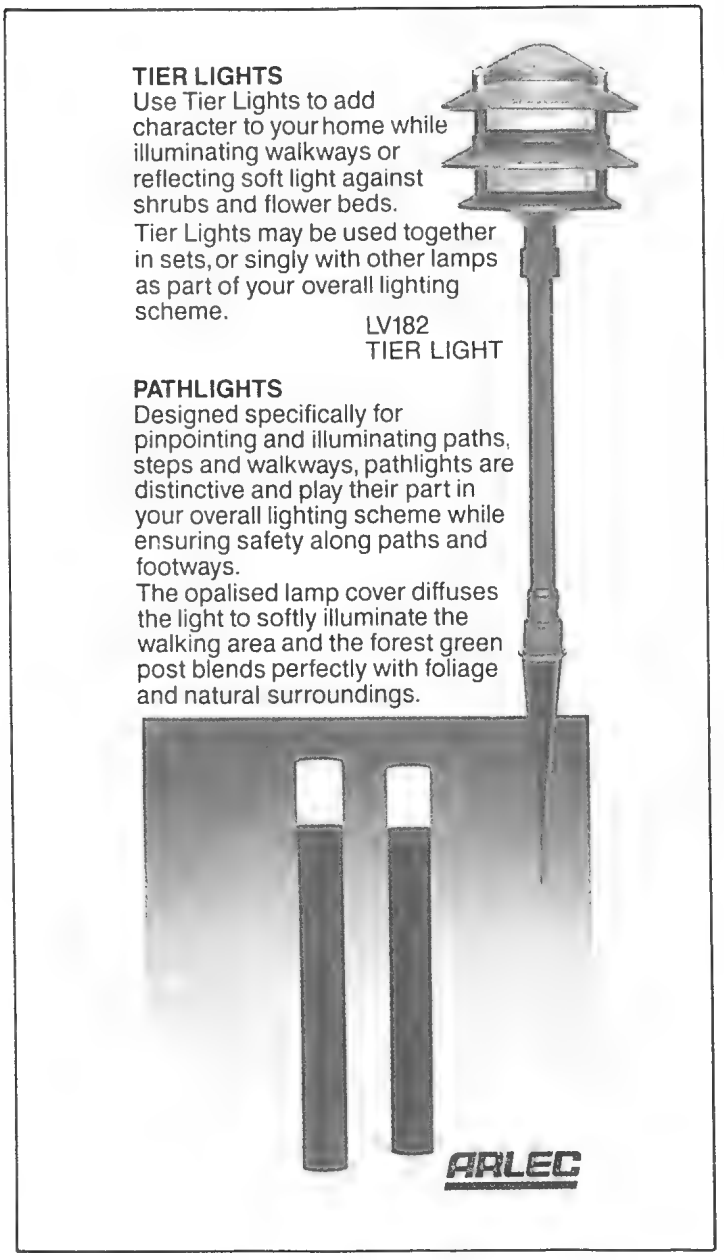
These fall into two categories:

1. A supplier of lights in a package form — say 4 lights, 20 metres of cable, transformer to suit, all in a box.

2. A supplier of tailored systems, where you can request the number of lights, length of cable, size of transformer and wattage of each light.

If you purchase a packaged box of lights, make sure that the wattage of each light is sufficient for the illumination you require. If you prefer a tailored system be prepared to spend some time with the supplier, satisfying yourself that you are buying the most suitable lights for your purpose. Sometimes a second visit is desirable once you have seen the lights offered to you.

Lighting up a garden with a low voltage system gives great pleasure, and does not require any specialist knowledge or the services of a licensed electrician — any reasonably handy person can easily and quickly instal the system.



Note.

Aquaglow pool lighting, Nightglow and Moonglow garden lighting are manufactured by Hozelock ASL of England, and distributed by **Wood n' Rope Pty Ltd, 7 Muraban Road, Dural, NSW 2158; tel (02)651.1537.**

Arlec garden lighting is manufactured and distributed by **Arlec Pty Ltd, 3-32 Lexton Road, Box Hill, Vic. 3128; tel. (03)895.0222.**

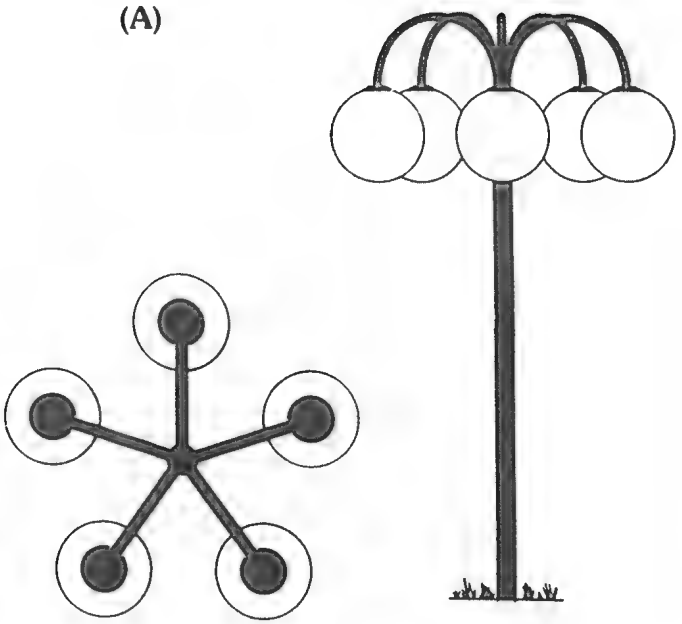
Garden Art Fountains, 269 Parramatta Road, Haberfield, NSW 2045; tel (02)799.6885 also sell a range of low-voltage pool, mushroom and tier lights.

More on Outdoor Lighting

An extensive range of area and flood lights for outdoors is manufactured by **Associated Lighting Industries, 13 Cooper Street, Smithfield, NSW 2164** (sales offices in all States).

This includes bollards (louvred or mirror reflected), wall brackets, adjustable weatherproof floodlights, mushrooms, ellipsoids, spheres and canopy spheres, disks, cubes, lanterns and pedestal lamps.

(A)



(A) BOULEVARD
(B) ELLIPSOID
(C) POST TOP EURO-LANTERN
(D) CANOPY SPHERE

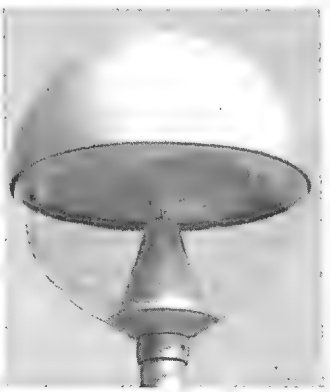
(B)



(C)



(D)



ASSOCIATED LIGHTING INDUST.



THE STRATHMORE POST LANTERN

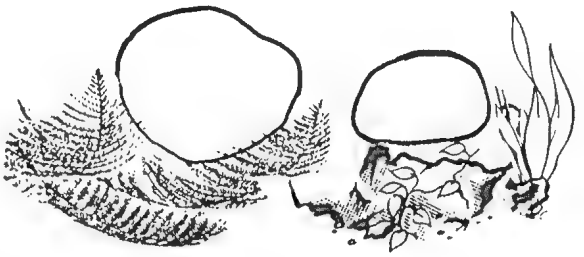
G.C. & J.E. EDWARDS

Antique light fitting consultants. Designers. Manufacturers.

Authentic reproductions of 19th century lanterns are manufactured by **G.C. and J.E. Edwards of Ballarat**. These are hand-crafted, feature original detail and are individually etched, primed and finished in true period colours (e.g. Dark Brown, Brunswick Green, Black, Indian Red). All are available for use with either electricity, gas or kerosene, and are designed for post or wall mounting. The Strathmore Post Lantern (illustrated) has been used exclusively in the Melbourne Victoria Market area and in the recently completed Victoria Square project. This lantern has a light output of 125 watt mercury vapour, and is fitted with a refractor lens inside the lamp. The Talbot Lantern has been developed as a wall lantern for McKillop Street in Melbourne, and also for Hardware Street and Hylander Lane.

The range of mounting frames, air brackets, cross arms and finials are interchangeable in most cases.

The postal address of this firm is P.O. Box 101, Ballarat, Vic. 3350.



An unusual form of outdoor lighting is manufactured by **Nelda Holdings, 5 King Road, Ingleside, NSW 2101**. Their "Space Pebbles" are hand made from fibreglass and marble chips in freeform shapes, to resemble rocks. Each is fitted with 2 metres of flex and a plug to take an ordinary incandescent bulb; sizes range from 25 cm in diameter to 2 metres.



above: ROSA SPINOSISSIMA "SINGLE CHERRY"

below: ROSA SPINOSISSIMA "ALTAICA"





left: ROSA SPINOSISSIMA "GLORY OF EDZELL"



The Scotch Burnet Briars - Rosa spinosissima and Family

R. SPINOSISSIMA "FRUHLINGSGOLD"

by Trevor Nottle

Of all the roses recently restored to favour among gardeners the Scotch Briars or Burnet Roses have surely been the least appreciated and the most frequently misused. Indeed, many gardeners will barely know the family at all for they do not have the prepossessing characteristics of the Bourbons and Mosses which endear those roses to the hearts and lenses of the photographers for glossy magazines; nor do they attract the enthusiastic admiration of gardening journalists. They are not the pure "creme de la creme" of the high Victorian Age, now being appreciatively restored after a temporary fall from grace. Neither are they jewels plucked out of Asia for some plant hunter's treasure chest. They are simply the unsophisticated cousins of a much grander aristocracy.

It has been my observation that most gardeners, even the keenest, have a great deal of difficulty in getting out of the habit of thinking of roses as roses. By this I mean that roses have become stereotyped as a plant that is useful in a very limited range of settings; primarily it is seen as a formal plant requiring a formal setting, a plant formal in appearance — stiff and upright, perfectly dressed and bedecked with gems of rare quality. Whether bushes or climbers, with large or clustered flowers, the very name conjures up a predetermined vision in most gardeners' eyes. And because of this mental block the Scotch Briars have not been much appreciated by modern gardeners. They do not in any way conform to the preconceived notion of what roses are; their habit of growth is usually very twiggy and bushy, sometimes sprawling, and their flowers are not huge and sumptuous globules of taffeta petals. Instead they are small and fairly quietly dressed, and borne with such profusion that they must be forever barred from assuming the ermine and coronet. And yet a hand-maiden may serve where a lady wouldn't be seen dead ! So too the Scotch Burnet Briars.

These roses form a very distinct group of plants and can hardly be mistaken for any other branch of the Rose family. Their growth is low and densely twiggy, on their own roots they will sucker prolifically, their foliage is small, dark dull green, and ferny, often turning dull red and yellow in autumn; they all have a heavy armature of needle-like, straight spines and bristles. Geographically they range across Scotland and Northern Europe to the mountain ranges of Central Asia, frequenting sandy sea-shores and rocky slopes. They are tough roses. The flowers are usually quite small, either single with a central boss of golden anthers or loosely double with some centre still visible. The colour range is from white through cream and pink to dark cherry red and purple; they are often found in bi-coloured blends or lighter pastel combinations.

They are not particularly romantic, either; they have no connection with Josephine, Bonaparte or Malmaison, and they were not the darlings of the Rothschilds, Vanderbilts or Morgans. Their background is that of the relatively rural quiet of Perth and Glasgow in the early 1800s. First reports tell of a Mr Robert Brown transplanting some wild plants from the Hill of Kinnoul, near Perth. This was in 1793. One of these

wildlings produced monstrous flowers and Mr Brown saved the seed. The resultant offspring showed some double forms and by 1802 there were other variations; small white, small yellow, several blush shades, red, light red, dark, marbled and bicoloured. Twenty years later over one hundred named varieties were in commerce in London and Edinburgh, and lists later offered several hundred sorts. As was common in those days, a nurseryman's lists were all too brief in their descriptions, limiting themselves to colours and form, e.g. double red, single pink, double pink marbled, single red flaked, and so on. It seems most likely that many of the plants were similar, in fact almost undistinguishable from one another. This has resulted in the surviving Scotch Briar being named simply by feature — 'Single Cherry" is one such rose. There are a few named for the great houses where the plants were re-discovered in the early 20th century, e.g. "Falkland" and "Lismore", and there are even fewer which have been given names from the old lists with the agreement of modern collectors — like "Irish Rich Marbled", "Mary Queen of Scots", "Glory of Edsell", "Andrews II" and "William III". The well known double blush "Stanwell Perpetual" arose in the garden at Stanwell in Essex, and was introduced more widely by the Hammersmith nurseryman Lee in 1838.

These roses were taken up by the great French nurserymen, too, as may be seen by the lists in Catherine Francis Gore's book "The Rose Fanciers' Manual" of 1838. This book is largely a transcription of a French publication by Paul Boitard, "Manuel Complet de l'Amateur des Roses", but sadly the descriptions are no better than those in English books. The diminutive roses were soon overshadowed by the latest novelties from Asia, the Tea and China Roses, and were eventually completely eclipsed by them, so that in 1902 Gertrude Jekyll, though much attracted by the Scotch Briars, could name only "Stanwell Perpetual" as a known sort — the rest she described by colour only. Despite Miss Jekyll's enthusiastic chapter dedicated to these roses, and her several fine photographs showing them, in her book "Roses for English Gardens", their fall into obscurity seemed complete with the outbreak of war and the rapid decline of the great gardens where they had previously been preserved. Fortunately a rescue was effected by Edward Bunyard, a historically minded horticulturist and author, who recorded and preserved many old varieties of fruits and flowers, including roses. His book, "Old Garden Roses", was written in 1936, and in it he describes 36 varieties of Scotch Briars, though most are by colour and very few named. Latterly, they have been caught up in the general enthusiasm for old-fashioned flowers, and in particular old-fashioned roses. Graham Stuart Thomas, Michael Gibson, Vita Sackville-West and a host of other writers have dutifully included chapters, or at least paragraphs, on *Rosa spinosissima* and its family. But the roses have never taken hold of the imagination of gardeners, leading to their wider appreciation and use. Which is no wonder when most writers simply comment on their great hardiness, attractive black fruits and suckering habits before passing on to rapturous descriptions of Centifolias, Mosses, Bourbons, and Teas. To really find an advocate for the Scotch Briars we must go back to Miss Jekyll. It was she who really appreciated the usefulness of these plants and perhaps now they may begin to take their place in our gardens. Initially swept aside in the euphoria created by the late 19th century roses and then overlooked again as the same roses made their grand return in the 1950s, it is only now that they have a chance to emerge from comparative obscurity, if only they can be seen outside the aura of their grander relatives, and if ways of using them can be discovered and popularised.

For this we must turn to Miss Jekyll to rediscover their appeal. They are tough and low, not brilliant in flower or foliage, and vigorous colonizers. It is for all these reasons that most gardener-authors consign them to the backwaters of the garden where they can get along without frequent attention and where they will not impinge on the brilliance of more demanding and spectacular flowers. Not so Miss Jekyll, for she recognized that these qualities had more attractive uses in positions of prominence. She placed her Scotch Briars in the beds along the foundations of her house where the low growth and quiet colourings helped to anchor the house visually to the garden. A more practical benefit was that the roses scarcely needed to be watered and thus the foundations of her beloved Munstead Wood were kept dry. Further from the house she found use for them in another prime site atop dry stone walls. The plants actually liked the dryish conditions and selected varieties sprawled lightly down the stonework. One particularly attractive use is to place them adjacent to garden steps where they can be admired coming and going. The nature of these plants is such that they will mix well with other plants like Rosemary, Cistus, *Convolvulus mauritanicus, Silene maritima* and *Santolina pectinata.* Tumbling down the steps, these plants make a pretty garden picture even on north facing sites. And these uncompromising situations are so much more common here than in England. Miss Jekyll also found them useful at the edges of her woodland plantings, as they don't mind the competitive roots of the Birches which are often used to make bosquets in bigger gardens. How often are Rhododendrons tried with resulting failure because there isn't enough water? Planted in drifts in companionship with the plants mentioned, with the addition of Lavenders and low scented Pelargoniums like "Countess of Stradbroke", "Rose Bengal", "Lara Jester", "Rollinson's Unique", "Pink Pet", "Chlorinda" and "White Unique" they make a most attractive display in a diffficult situation. The Pelargoniums have pastel flowers about the size of a dwarf Regal and are not to be disregarded, as are some of their very small flowered brethren among the scented leaf kinds. Even where the beauty of stone walls and steps is absent the Scotch Briars can still hold their own on cuttings and banks. Alone or in company they will flourish and their roots serve to bind the soil. In small gardens the suckering stems could become invasive unless checked annually by chopping around the edge of plantings with a sharp spade. Plants grafted in the

usual manner will still be attractive and more easily managed.

When trying to establish roses, or any plant, on an exposed sunny slope and in poor soil thorough preparation is necessary for the plants to get a good start. A carefully prepared planting hole with some compost added is good but should be supplemented with a good depth of mulch and a trickle irrigation system. With these aids roses and other hardy shrubs will soon be sufficiently well established and will make good growth despite the hard conditions.

Scotch Briars mix well with other plants in a mixed shrub border, too. I especially like some of the related hybrids in this setting, and have found "Fruhlingsgold", "Fruhlingsschnee" and "Fruhlingsanfang" a great complement to other yellow and white shrubs, forming the background for a collection of blue, white and yellow perennials. These grow two metres or taller and are more open and arching than their brethren, though *Rosa spinosissima* "Altaica" will grow as tall, as will *R. x Harisonii* (or Harrison's Yellow); the former is a creamy white and the latter a globular semi-double sulphur yellow. "Stanwell Perpetual", somewhat shorter in stature, would also fit into this context. Where low garden hedges are required to border paths or to separate different parts of the garden the Scotch Briars will provide a useful flowering hedge at once thick and tough, capable of standing hard clipping if need be, or equally amenable to more informal treatments. I have myself a small length of such a hedge which serves to limit the view down a longish border. It comprises "Single Cherry", "Falkland" and "Irish Rich Marbled" with *Clematis alpina* interplanted to give an extra season of colour. The bushes are budded so there is no risk of the plants suckering into adjacent perennials. Neither roses nor Clematis mind a triennial haircut to keep them vigorous and compact. Indeed had I more room I would like to try similar plantings, with the addition of the pink, white or blue forms of *Clematis macropetala*, or with *Clematis* "Venosa Violacea", *C.* "Gravetye Beauty", *C. viticella* and *C. campanulata*. Unlike their large flowered cousins these Clematis are quite hardy provided they have cool roots and some water in hot weather.

All of the Scotch Briars are characterised by black, round heps which develop through summer and autumn. Once ripe they quickly turn to mush, though not before the finches and sparrows have taken their fill.

A selection of good varieties would include:

"Altaica"; 2 m tall and wide, creamy white single flowers.

"Dunwichensis"; similar but supposed to be dwarf in habit, a new import and untested as yet.

"Andrewsii"; 1.2 m tall and wide, semi-double and double rose pink flowers.

"Double White"; a recent import from New Zealand, growth there is about 2 m.

"Falkland"; 1.2 m overall, palest lilac-pink fading to white at the edges, semi-double, greyish leaves.

"Glory of Edzell"; 2m, upright growth, single light pink flowers.

"Irish Rich Marbled"; deep cherry pink with silvery lilac reverse, all fading towards the edges, semi-double, to about 1.2m.

"Mary Queen of Scots"; 1.2m, a meld of grey, lilac and plum, almost fully double.

"Single Cherry"; 1.2m, vivid cherry red, paler reverse, unfading.

"William III"; 0.5m, very low and compact, semi-double, richest dark plum fading to grey tones; a delight every year.

"Harrison's Yellow"; 2m, rather open, gaunt growth needing the bulk of other plants to fill the gaps, globular sulphur yellow semi-double flowers; scarcely suckers.

"Stanwell Perpetual"; 2m overall after some years, repeat blooming whereas the others flower only in early summer; the bush is constantly spotted with blooms; rather lax growth, greyish leaves, fully double blush to white flowers.

"Fruhlingsanfang"; over 2m in all dimensions, single off-white blooms, luxuriant dark green leaves over arching growth.

"Fruhlingsgold"; dimensions as above, pale yellow to cream flowers, single, good fragrance, some rebloom.

"Fruhlihgsschnee"; 2m by 2m, creamy yellow semi-double flowers, rather loosely petalled.

"Fruhlingsmorgen"; similar growth to the others with the Fruhlings- prefix, single blooms, clear rose pink with a distinct cream centre and maroon stamens, usually blooms in two flushes.

On Mulch

by Suzanne Price

We read a great deal these days about mulching gardens, but do we really understand why? There are many ways in which mulch saves us work and improves our gardens at the same time. I like to think of my layer of mulch as similar to the insulation in the ceiling, for it insulates the soil in a similar way, keeping heat out in summer so that the roots don't burn, and cold out in winter retaining for the root systems the warmth that is in the soil.

Mulch cuts down on watering because it absorbs and holds the water and doesn't allow the soil to dry out as quickly as it otherwise would. It cuts down on weeding because it smothers most weeds as they germinate and stops others from germinating. It cuts down on feeding because, provided that you use mulch that is not completely decomposed, the breaking-down process feeds the plants. A layer of mulch on sloping ground helps to hold soil in place until plants can achieve this, and lessens run-off of water. Thus only on very

On Mulch (continued)

steep slopes is terracing necessary.

Another advantage of mulch is the long-term effect it has on improving the soil quality and texture. On heavy soils the leaf mould serves to open and enrich the soil. It becomes much more friable. On sandy soils the effect is added "body". In either case, what you end up with is something akin to good "mountain soil". Also, continual mulching with leaves gradually increases acidity in areas of alkaline soils. Most of the favoured garden plants prefer a slightly acid soil.

Almost all garden plants appreciate mulching. The exceptions are alpines, sub-alpines and some rock plants and shrubs from dry areas. This is because most plants in their wild state are mulched naturally. Most of the earth's land masses were forests before man attacked them, so it stands to reason that only plants from the alpine areas, above the forest line, and from the desert fringes, below the forests, are not accustomed to mulch in one form or another.

Have you ever wondered why such shrubs as azaleas, rhododendrons and camellias are shallow-rooted, or why trees and shrubs in general have their feeding roots so close to the surface? It is because this is where the annual supply of plant food should be. When using liquid manures or fertilizers you have to repeat the process repeatedly, not necessarily because the plants have gobbled up what you gave them, but because it has washed down to a level below the feeding roots. The roots may follow it down, but then they are below the level of essential ingredients found in surface soil.

Bulbs that grow naturally under trees cannot survive in cultivation without mulch. Take the woodland cyclamen for example. Each year the corm is pushed up to grow in the mulch. Your cyclamen corm would shrivel and die without it, and how would the seeds germinate to increase the clump? Many crocus species produce their new bulb on top of the old, so your precious crocus clump would not multiply without the mulch. If Nature herself has made allowance for mulch, surely the humble gardener could take her cue.

Some of you may say that mulching the whole garden is just another chore. Then plan your garden so that it mulches itself, and until it can, buy or acquire some mulch each year — you may know of someone who actually burns his leaves — for it is far less tedious than continually watering, weeding and feeding.

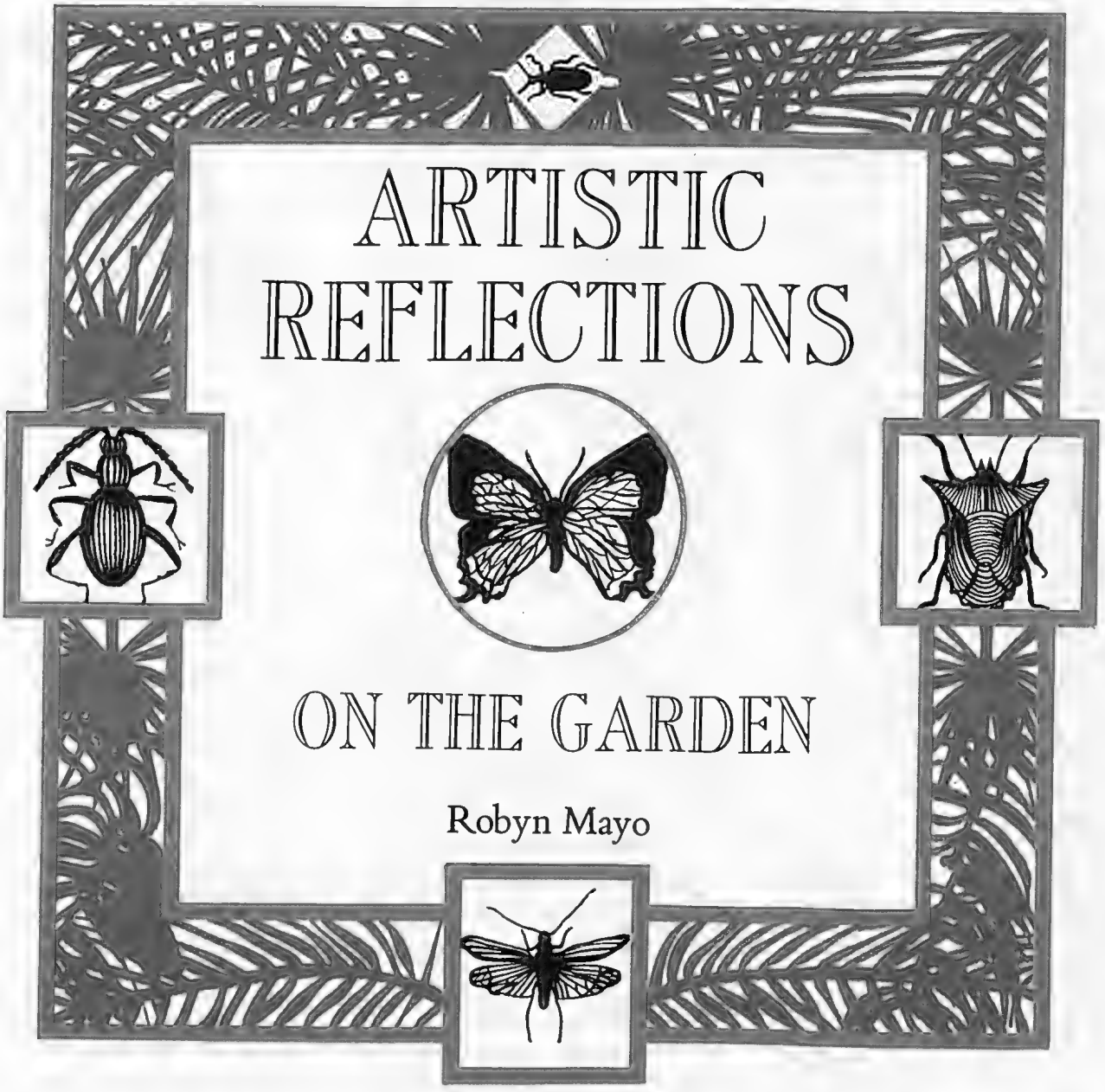
Leaves from deciduous trees are the best mulch to use. The urban woodland, of course, supplies its own in areas where deciduous trees can be used. It will take from three to six years (depending on the number, type and size of trees and shrubs used) for the newly planted garden to be self-sufficient in this respect. It is unlikely that you will ever get to the stage where you feel that you have far too many leaves for your garden's needs, because even a 15 cm layer of leaves will become only a 2 to 4 cm layer of leaf mould, and will then decompose to leave the soil level barely raised. However, if there is any excess it is a good idea to stock-pile it in your compost bin, to be used during the summer months as mulch for the vegetable garden, plants in pots, or as an extra feed to areas of the garden that are growing rapidly.

Grass clippings can be incorporated with the leaves, but should not be used on their own. There are two reasons for this. They have a tendency to pack rather hard and to form a smooth skin on top. Water runs off this instead of soaking in. Under this skin an excessive amount of heat builds up, far more than plants want during an Australian summer. So if grass clippings are the only mulching material available to you, remember to break the skin at regular intervals with a fork, to let the heat out and the water in.

In very frosty areas, where a winter mulch can be as important as a summer one, grass clippings are more useful, especially if applied in autumn, as they keep the soil warmer throughout winter. Autumn is the time when nature applies her mulch, but as our winters are generally not as harsh as in the areas where deciduous trees are indigenous, it is not necessary in most parts of Australia to mulch artificially until October or November.

Be very wary of sawdust as mulch. Instead of feeding the plants, it robs them of precious nitrogen unless it is already completely decomposed, at which stage it can't feed them anyway. Tan bark is attractive and long-lasting as mulch but decomposes too slowly to be a worthwhile source of plant food or soil improver. Pine bark is usually sold in large pieces and is even less useful from this point of view, and is too large for woodland plants to struggle through. Gum leaves are best stock-piled for a year or two before being used as a mulch, as they take a long time to break down and thin layers of them take even longer. Mushroom compost is good if old, but often when purchased the manure in it is so fresh that it burns plants.

Although there appears to be nothing quite as good for mulch as autumn leaves, any of the other sources of mulching materials is better than no mulch at all. You should aim to apply a layer 7 to 10 cm thick, and no more than 15 cm. The latter would apply only to freshly fallen leaves in autumn, which would settle to become a much thinner layer; never apply artificial mulch as thickly as this. It is a good idea to apply your mulch when the ground is already wet. This moisture will then be retained by the mulch. After applying a mulch such as grass clippings, peat, straw or sawdust, wet it thoroughly using a fine spray, so that it doesn't pack hard.



ARTISTIC REFLECTIONS

ON THE GARDEN

Robyn Mayo

A collection of water colours and etchings by Robyn Mayo inspired in Australian and English gardens. The entire collection is illustrated in a limited edition book which will be available at the exhibition. 10th July to 2nd August 1986.

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BOOK REVIEWS

The History of Gardens

by Christopher Thacker: published by Croom Helm 1979, reprinted 1985: recommended retail price $34.95
reviewed by John Patrick

Single volume histories of gardening and gardens are always difficult to review. Almost inevitably they have gaps, their subject being too large for a single volume, and authors equally inevitably have areas where they feel most at home, and where they are happy to provide extensive discourse which creates an imbalance in the text. However, these books are important since they often introduce new enthusiasts to the subject, provide invaluable student reading and for some people may represent their sole excursion into this fascinating subject.

Of recent writers Derek Clifford's strangely scarce "History of Garden Design" and F.R. Cowell's "The Garden as a Fine Art" are outstanding in their way, although the former is now rather dated and to some extent superseded by this book.

I greatly admire Thacker's work and use it as a standard reference for students at Burnley. I should add that it is not an easy read; Thacker lectures in French and comparative literature and obviously sees the links between literature and garden design as the most significant elements of garden history. Certainly no one can contradict the role of literature in the development of many garden styles, but as I suggested earlier this tends to an imbalance in the overall text, and with regular quotations tends to reduce the flow of writing.

This imbalance is stressed by the author's preference for the Italian Renaissance garden and its influence outside Italy — firstly in the French court of Louis XIV and secondly in the development of the 17th and 18th century English landscape.

This period, dominated by the likes of Kent, Brown and Repton, has received more than its share of plaudits from recent historians. By studying Thacker the reader becomes aware of its appeal for it surely draws together the many threads of garden history in a way not fully evident in any other period.

This stress, of course, subjugates other periods. There is very limited coverage of sections others perceive as more significant; for example the work and influence of Jekyll and Lutyens is given but scant attention. Equally Thacker, as an academic with a literary background, has limited expertise or interest as far as plants are concerned. Indeed this may be seen as symptomatic of the book, its links to classical design, where fewer plants were used, receiving more attention than those styles in which plants came into their own.

Ironing out personal preferences and idiosyncracies is a major role for the historian. Clearly this has not happened here.

Where Thacker is successful is in his final chapter, "The Modern Garden". This summary of modern trends and styles is both thorough and informative. So numerous are the trends and directions of recent design that it is difficult to appraise them at this distance. Thacker does little more than present the broad palette of international design, prefacing his remarks with Russell Page's observation in "The Education of a Gardener". If you analyse a group of important English gardens constructed at any time between 1900 and 1930 you will see that they are based on designs borrowed from every period of European garden design. From the evidence Thacker presents Page's comments are amply illustrated.

Through the past five years I have dipped into Thacker again and again. It is well written and authoritative, with an excellent selection of both black and white and coloured illustrations. As a great admirer of the English Landscape Movement I can forgive Thacker his bias. Others may be less inclined to do so, however I have no doubt they will still enjoy the author's enthusiasm and knowledge.

My last comment refers to price. In 1980 this book in hard cover was available from Melbourne bookshops for $10; today it costs almost $35 ! Surely there is a lesson to be learned here.

Classic Roses

by Peter Beales; published by Collins Harvill, London, 1985; recommended retail price $75.00
reviewed by Trevor Nottle

Most gardeners I know would be very wary of gardening books which look like the "block-busters" beloved of bargain bookshops, and while this book has a massive 432 pages it is so well presented that it could never be mistaken for a "cheapie".

As a reference book it is by far the most comprehensive yet produced on Old Roses and roses which are old favourites. This latter aspect is particularly important for all those people, and there are many of them, who are anxious to identify roses associated with the Federation period of Australia, and also for those who wish simply to recognize the roses beloved by their grandparents.

The species get a very thorough coverage, and there are many excellent photographs of flowers and berries with a wider than usual range described. The usual groups such as Gallicas, Mosses, Bourbons, Chinas, Teas, etc. are all dealt with in a business-like manner under the botanical families with which they are closely identified. Each description is brief yet fully informative with a selection of symbols at the end which translate, once mastered, into a concise summary of the habits and uses of the rose listed. The only care needed is not to take too literally the approximate dimensions of plants, for roses grown in areas free from frosts will often far exceed the measurements indicated by Mr Beales.

Above all shine the marvellous photographs, luminescent is the best way to describe many of them — they glow with colour and vitality.

The book consists of four sections; the history of roses, roses in the landscape, rose culture, and a dictionary of roses — the latter section taking up the greatest number of pages The earlier sections are not lengthy but more than adequately cover their topics and will be found useful reading by those who wish to know something of the background and range of uses for old roses. The strength of the

book lies in the dictionary of roses. Here I found a number of roses which do not tally with those grown under the same name in my garden. Among these are "Dr Grill", "Mons. Tillier", "Irene Watts", and one or two others which have long been debated locally. It will be interesting to hear Peter Beales when he is in Adelaide in November, as he will see how differently roses perform and colour in our warmer climate.

Without doubt this book must quickly become a standard reference for old roses. It is beautifully produced, lavishly illustrated and thoroughly researched, and will provoke a stimulating debate about the identity of a number of roses "discovered" by Australian enthusiasts.

Well worth the expense — indeed a classic book

Growing Orchids: Book Four, The Australasian Families

by J.N. Rentoul; published by Lothian Publishing Company, Melbourne, 1985
reviewed by D.R. Symons

Perhaps the author's own words best describe the purpose of this, the fourth and last in Jim Rentoul's excellent series **Growing Orchids**: "This book is not intended as a manual for the identification of Australasian terrestrial or epiphytic orchids — it is intended as a guide to those people who wish to cultivate, propagate and possibly re-establish these plants in suitable environments to preserve them". In this, the book succeeds admirably.

The cultural information is sound and adequate. Australasian native orchids are extremely diverse, and within climatic limitations, quite adaptable in cultivation. Possibly for this reason the author largely avoids providing detailed "recipes" for growing media, but has taken the wiser course of giving sufficient information to enable suitable media to be formulated from materials at hand. He has supplied a wealth of information concerning the habitat and environmental requirements of these orchids.

The book is, however, infinitely more useful than a simple manual of cultivation. It provides a history of the plants, a wealth of information concerning their evolution and their habits, biographical notes on several prominent botanists and a useful bibliography. The index is adequate.

There are in excess of 200 full colour illustrations of species and natural hybrids which are, in general, excellent both in terms of subject and reproduction. In addition there are maps, several black and white illustrations and line drawings.

The book is written in a clear, easy to read style and is well bound in sturdy paperback format. It will prove useful and interesting to the dedicated native orchid grower, the novice and the general gardener alike. To conclude with another quotation, "The books **Growing Orchids** were written for orchid growers, not taxonomists. It is also possible that they may not please botanists as such". One doubts that it will displease many botanists but could not answer for that most dogmatic group of all, the self-proclaimed taxonomists.

Vita's Other World: a Gardening Biography of Vita Sackville-West

by Jane Brown; published by Viking
reviewed by Diana Pockley

I have enjoyed and can thoroughly recommend this book. The author maintains the excellence of its predecessor "Gardens of a Golden Afternoon", not only for the thread ... "like Ariadne's golden thread, that leads out of a maze of faces, places and words and ends in an enchanted garden", but also for writing in good English, which these days is an especial pleasure.

She glances only sideways at the various extra-marital relationships other authors have felt impelled to go into, and concentrates on the development of the fascinating character and ability, as writer, poet and gardener, of Lady Nicholson, or as most people know her, Vita Sackville-West.

Many garden lovers have visited the garden at Sissinghurst Castle in Kent, and I have been many times, the first before World War II. I have been lucky often to have seen and talked with "the tall upright woman with the oval face, straight nose, melancholy mouth and deep sad eyes".

Jane Brown writes about the various influences that were stored deep in Vita's memory, among them being the lonely childhood in the great Elizabethan house, Knole; marrying Harold Nicholson with great and lasting love; and going with him to Florence, Constantinople and Persia on his various postings in the diplomatic service. I quote this description of Persian gardens — 'She discovered that the design of Persian gardens can be traced back to Xeres and Cyrus, and that across the centuries the extreme formality had been admired and prized, so that it had become a mystical obsession. The vital irrigation rills cut the garden into four, just as the Universe was cut by four great rivers .. and the crossing where they met symbolized the meeting of God and Man. Over the years this orthodoxy remained intact and revered, but a passionate and luxury-loving people added decoration. The enclosing walls were battlemented and ornamented with pigeon towers and flowers and fruit were trained on them. The water channels were lined with avenues of almond trees or, in larger gardens, pines and cypress. Arcaded pavilions were built for shade and the languishing of dusky maidens. The four grass plots sprouted spring bulbs or roses which tumbled out of their confines. In other words, Vita learnt her lesson in formal design through the romance of Persia".

We read about experimenting in the garden at Long Barn, their first house near Knole. Then in 1930 they found Sissinghurst Castle, "a raggle-taggle" of old buildings with a Tudor tower in the centre, and surrounded by "rusty iron, old bedsteads, old ploughshares, old cabbage stalks, old broken down earth closets, old matted wire and mountains of sardine tins, all muddled up in a tangle of bindweed, nettles and ground elder". After moving in and clearing away this rubbish, Harold faced up to "the quandaries of his design", and managed to create a brilliant plan by very unorthodox means. He did his planning "from the top of the tower and his actual setting out with sticks, balls of string, tape measures and usually Nigel (their son) a staff man with a scarf on the end of a bamboo cane". The classic influences were ever present with his long vistas at obtuse angles to fit the irregular shape of the land. Then Vita planted with her

innate romanticism. As Harold wrote "We have got what we wanted, a perfect proportion between the classical and the romantic, between the element of expectation and the element of surprise. Thus the main axes are terminated in a way to satisfy expectation, yet they are in themselves so tricky they also cause surprise".

The War came and went and this book takes us quietly on through the rest of the Nicholsons' lives and the development of their lovely garden. Will Vita be remembered more as a gardener than as a writer and poet ? She says herself "Fortunate gardener, who may preoccupy himself with beauty in these difficult and ugly days. He is one of the few people left in this distressful world to carry on the tradition of elegance and charm . . . he deserves to share it, however humbly, with the painter and the poet". What a wonderful memorial this garden is to the Nicholsons, and now it is in the caring hands of The National Trust. The final two pages of this book have a charming description of the garden today, as the author walks through it after finishing her work and "the sun and birdsong beckon me outside".

Classic Garden Design

by Rosemary Verey; published by Viking Press; recommended retail price $34.95
reviewed by John Patrick

This book is subtitled "How to adapt and recreate garden features of the past". As a practical book of garden ideas it works very effectively and, as is so necessary in this type of book, there are ample photographs and line drawings to support the clear and simple text. It is a pity the colour plates are not of better quality, for most appear to have been taken through a light fog.

Generally speaking, Rosemary Verey has done a fine job, blending her experience with her reading to produce an amalgam of contemporary practice. Wherever possible she has used contemporary illustrations to illustrate historic styles and these are compared to her own photographs to show recent interpretations.

Presentation is simple, indeed the style of writing is sometimes unbearably simple, as if regular lecturing had made Mrs Verey despair of educational standards. One feels that this book is aimed at a slightly more literate public than the editors realise.

I was also slightly aggrieved that the American market was so eagerly pandered to. Certainly Mrs Verey is well known in America and this will doubtless form a major part of her sales. Presumably Americans will also enjoy recreating elements of European design and parts of their own. Perhaps it is preferable that Americans should be considered rather than the appeal limited to a purely British market, however I felt that this tendency was overdone.

But what of the book itself ? Certainly it achieves its objective. Mrs Verey has extensive experience in creating these design ideas. Her garden at Barnsley House in Gloucestershire contains many, some may say too many, of these ideas, although they can, undoubtedly, unite very effectively.

Equally there is a need to see some of the opportunities available to garden designers. She succeeds in revealing these and it is to be hoped that Australian gardeners who seem to be particularly staid in their approach to their hobby may recognise in Mrs Verey's writings ideas well suited to their own plot. Many are not complicated, but simply require an alternative approach to that generally followed.

It is interesting to note that there is a chapter on "The Wild Garden and Meadow Gardening"; this subject has received considerable interest in Britain, in part as a result of Christopher Lloyd's enthusiastic writing and his own garden at Great Dixter, and in part as a response to the demands of conservation as Britain's meadow lands fall foul to the plough and changing agricultural regimes. Tempting photographs remind us of the beauty of these habitats and of the pleasures to be obtained from gardening with native plants.

Potagers, topiary, knots, pleaching and parterres all come in for examination in this most interesting and useful book. Inevitably many of the photographs show large design elements in large gardens, but the principles and design ideas revealed are quite adaptable for use in smaller plots; only a sense of adventure and enterprise are needed. With Rosemary Verey as your guide you are more than half way there.

Herbs for Health

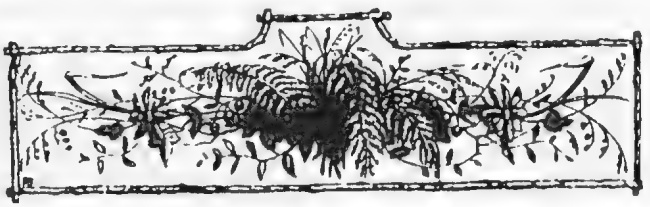
by John and Rosemary Hemphill; published by Lansdowne Press, 1986; recommended retail price $11.95
reviewed by Tim North

The Hemphills are, without doubt, the doyens of growing and marketing herbs in Australia; they started their Somerset Cottage in 1950, and now export their range of herbs and spices to many parts of the world.

This book is a follow-up to their "Hemphill's Herbs; their Cultivation and Usage", and concentrates on the health, medicinal and cosmetic aspects of herbs.

One wonders whether there is anything new that can be written about herbs; possibly not, unless there are still some recipes to be dug out of ancient herbals for curing baldness, corns or dry skin — the fact that the chapter in this book on "Herbs and Medicine" is remarkably short suggests that even this source of new information may be nearly exhausted. But we are given plenty of recipes for herbal teas and for gifts, and a much longer chapter on "Cooking with Herbs".

I found the presentation of this book a little off-putting — a bright saffron yellow border to every page and lots of rather "folksy" illustrations, but others may find this appealing. Of course, it's all authoritative — the Hemphills must, by now, know everything there is to know about herbs — and even if you don't learn much that's new from it, it will make pleasant enough reading on a winter's evening.



GARDEN in a VALLEY

Jean Galbraith

"Marion Manifold we planted in front of my window. "The picture your mind sees when you say 'a red rose' is exactly like Marion Manifold." . . . What a rose she is! We never have enough of her. She climbs outside the dining room window, tapping the frames with wreaths of crimson blooms; she frames the hydrangea bed as one looks down from the nursery."

Garden in a Valley is the enchanting story of the making of a garden in the Australian countryside of the 1920s and 30s. Jean Galbraith's book is brimming with her love of gardening and her joy of living. This delightful new edition includes many wonderful old photographs, reproductions of works from many Victorian galleries and works of art by Australian artists who wished to contribute to this important book.

Garden in a Valley is available from booksellers for $29.95.



Also published by The Five Mile Press

Creating Your Own Period Garden $9.95
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The Five Mile Press
20 Liddiard Street Hawthorn 3122

Gardening Books Worth Looking For

by Trevor Nottle

After working in the garden among flowers, shrubs and trees, one of a gardener's greatest pleasures will be found in books. Books about gardening.

I am sure that almost every reader will be aware that there are thousands of books about gardening, some of them "so-so", and some of them all-consuming. Among the most interesting are the books about plant hunting. In these the reader will find the most enthralling stories of high adventure in far away lands, in unexplored country amid hostile natives and inhospitable climates. Students of gardening history may well consider that all worthwhile exploration for plants ceased with the end of the 19th century, but this is definitely not so. Consider Patrick Synge's exploration of the highlands of Kenya described in "In Search of Flowers" (Michael Joseph, London, 1973) or more recently Roy Lancaster's "Plant Hunting in Nepal" (Croom Helm, London, 1981), or even T. Harper Godspeed's "Plant Hunters in the Andes" (Neville Spearman, London, 1961), as recent examples of old-fashioned plant hunting which has taken place in the 20th century.

These expeditions have been out in the never-never, searching for plants in the wildernesses of Asia and South America. There have been equally exciting explorations among comparatively settled areas such as Indonesia, Malaya, China and India. I refer to the several expeditions of David Fairchild which are described in his books "The World was My Garden" (1938), "Garden Islands of the Great East" (1943) and "The World Grows Round My Door" (1947). Each one of these books represents several years of travel in the temperate-tropic parts of the world, searching by and large for domesticated plants which could successfully be integrated with agricultural and horticultural projects in the semi-tropical parts of the U.S.A. Readers may not be enthralled with the individual qualities of particular fruits, such as Mangoes, Durians and Pineapples which are described, but I am certain that the incidental anecdotes about native habits and the peculiarities of social groups will prove a telling reminder of the curious prejudices which once governed our thinking, about such "quaint" groups as the Balinese, the Phillipinos and the Peruvian Indians. Mr Fairchild is what we would to-day probably label a "racist", for he finds almost every society inferior to his own — though he still acknowledged that most of these lesser tribes lived at harmony with its environment to a greater degree than his American counterpart of the 1940's. It is in his asides about social conditions that present day readers may find the greatest interest and contrast. Fairchild was without doubt a "capitalist imperialist", not to mention a "Running-dog of Uncle Sam.

Aside from the social context I have always enjoyed the thoroughness of Fairchild's researches, in particular his studies of Asian vegetables, long before their current ascendancy a la Joy Larkcom in "The Garden". These were

Continued Page 207

AUSTRALIAN GARDEN HISTORY SOCIETY

Patron	Dame Elisabeth Murdoch, DBE
Chairman	Mrs J.E. Mitchell
Secretary	Mr Tim North, PO Box 588, Bowral, N.S.W. 2576
Treasurer	Mr Ken Digby, Shorebrace, Stokes Point, N.S.W. 2107

All correspondence should be addressed to the Secretary.

Renewal of Subscriptions

Members whose subscriptions expire on 30th June will find a subscription renewal notice enclosed with this journal, and are asked to renew as soon as possible.

As announced in the April/May journal, the ordinary rate of subscription is to be increased from $18 to $20 for the coming year; family and corporate subscriptions are unchanged.

Subscriptions may be renewed either for one year or for three years, as under:

	one year	three years
Ordinary	$20	$60
Family	$25	$75
Corporate	$30	$90

Special Resolution

An Extraordinary General Meeting of the Society will be held immediately before the Annual General Meeting on Saturday 9th November, to which the following Special Resolution will be put:

"That application be made to the Corporate Affairs Commission of New South Wales for the Society to be incorporated under the Associations Incorporation Act, 1984".

The principal effect of incorporation is that the Society thereby becomes a legal entity in its own right, as opposed to a collection of individuals as is the case with an unincorporated Society. It can therefore — in fact is required to under the Act — insure itself against public liability and other claims, it can own property and enter into contracts. It does not, in any way, affect members' rights or the day-to-day management of the Society. The fact that incorporation is to be sought in New South Wales is a matter of convenience only (it has to be done in one State or another) and does not in any way affect the status of the Society as an Australia-wide Society.

Should any member have any query to raise on the issue of incorporation he/she is invited to write to the Secretary.

Conservation Guidelines Booklet

Members are reminded that copies of the Society's publication "Historic Gardens in Australia; Guidelines for the Preparation of Conservation Plans" are available from the Secretary, price $5.00 (including postage).

Annual Conference and A.G.M. 1986

The Annual Conference and Annual General Meeting of the Society will be held in Launceston, Tasmania, from 7th to 9th November 1986.

The provisional programme for the Conference is as follows:

Friday 7th November

10.0 am	Buses will meet delegates at Launceston airport. 11.0am Depart from hotels for The Gorge; chairlift to the gardens.
12 noon	Lunch at The Gorge; registration; Mayoral reception.
1.30 pm	Depart for garden visits in and around the city.
5.30 pm	Visit Museum for special exhibition; brief introduction by Mark Hurburgh.
7.30 pm	Dinner and book display at Great Northern Hotel.

Saturday 8th November

9.0 am	Lecture session; short lectures by Dr Laker, Mr Rod O'Connor and Mr Tim Barbour.
10.30 am	Morning tea
11.0 am	Depart for visit to glasshouse rose nursery at Riverside.
12.45 pm	Visit Ivy Lawn.
1.30 pm	Lunch at Westbury Council Chambers.
2.30 pm	Visit Culzean.
6.0 pm	A.G.M. at Great Northern Hotel.
7.30 pm	Smorgasbord dinner.

Sunday 9th November

9.0 am	Lecture session; keynote speaker Dr John Foster, lecturer in history at the University of Melbourne.
10.0 am	Morning tea
11.45 am	Visit Connorville.
1.0 pm	Lunch at Connorville.
2.0 pm	Visit Saundridge.
4.0 pm	Visit Bluegong.
4.30 pm	Arrive at airport for return flight home.

Accommodation

At Great Northern Hotel, Launceston.

Registration

The registration fee, which includes everything other than accommodation (bus travel, lunches and dinners, morning teas) will be $140.00 per head.

For the complete conference brochure and registration fee please complete the application form enclosed with this journal (A.G.H.S. members only) and return it as soon as possible, enclosing a stamped addressed envelope but no money, to:

Mrs E.A. Cameron,
Mona Vale,
Ross, Tas. 7209.

Completed registration forms will be processed by Ansett Convention Services strictly in order of receipt. Ansett will make all accommodation reservations and will confirm these direct with delegates.

State News

New South Wales

Three very different gardens were enjoyed when some 75 members and their friends visited the North Shore area of Sydney on Sunday 9th March.

Behind a high brick wall on the corner of the Pacific Highway and Fox Valley Road is "Mahratta", now the Westpac Banking Corporation's Staff Training College. This property dates from 1893, when it was known as the Foxhound estate, getting its present name in 1912. In 1932 the late Mr T.A. Field purchased the property, demolished the original house and built the large and impressive mansion that stands to-day. The garden was laid out by the well-known landscape designer Paul Sorensen.

When the Bank bought the property in 1960 some alterations were made to the garden, to incorporate a tennis court, bowling and putting greens.

This is a large garden by present day standards, and is maintained by the Bank to a high standard

"Greenwood" at St Ives is a private garden of exceptional quality, now the property of Mrs Elizabeth Longhurst. Originally laid out by Jocelyn and Alfred Brown, it was extended by Mrs Longhurst's parents, Vans and Brian Canny. Some of the original design, including the sunken garden and fish ponds, remains but most of the stone walls were made by Mr and Mrs Canny themselves; the swimming pool and gazebo were added by Mrs Longhurst.

In 1976 some 9 metres were removed from the Forest end and 4.5 metres from the front, to make room for road widening. The existing stone boundary wall was built then to block out the sound of passing traffic, and camellias have been espaliered along it.

The third garden to be visited was Swain's Garden in Killara, which was described in this Journal in December 1985. This remarkable garden, created by the late "Mick" Swain in the late 1940's and early 1950's, is one of the largest intact gardens remaining on the North Shore. Now owned by Ku-ring-gai Municipal Council, most of the work of restoration and planting is carried out by a small group of dedicated and hard-working volunteers.

On Saturday 22nd March Dr James Hitchmough, of V.C.A.H. Burnley, in Melbourne, gave an illustrated talk in the Uniting Church hall, Bowral, on "Plants and Planting Themes for Contemporary Gardens". Dr Hitchmough was in Bowral to conduct a two-day gardening seminar for The Australian Garden Journal.

A.C.T.

The A.C.T. Group, in conjunction with the School of Environmental Design, Canberra College of Advanced Education, will hold a week-end seminar on "The Origins of the Australian Garden" at C.C.A.E., Canberra, on 12th and 13th July. Speakers include Paul Knox, Ken Taylor, Trevor Nottle, John Patrick, Victor Crittenden, Peter Watts and Richard Ratcliffe.

Victoria

The Victorian Branch began the year with an inspection, attended by almost one hundred members and their friends, of the gardens at Alton and Hascombe at Mount Macedon. Thanks are due to Mrs Shirley Nicholas and Sir Thomas and Lady Ramsay for letting us visit these splendid gardens.

In March a visit was made to Werribee Park, to hear two speakers — John Patrick spoke on the gardens around the mansion, and Prue Sanderson on the conservation of the whole property, which is administered by the M.M.B.W. A fascinating couple of hours were spent walking round the grounds.

The April visit to Bickleigh Vale was a huge success, being booked out in advance.

The Branch A.G.M. will be held on 18th June at 107 Rathdowne Street, Carlton, at 8.0 pm. Dr John Foster will again be the guest speaker.

Gardening Books Worth Looking For

(continued from P.205)

published in a series in the National Geographic magazine with remarkable painted illustrations during the early 1940's. These came about in part because of his marriage into the family of Alexander Graham Bell, an early supporter of the Society and its Editor Gilbert H. Grosvenor. This association with one of the leaders of America's scientific enterprise had many other aspects which are detailed in these books — the private life of the Bell family, their influence as leaders of the scientific community, the discoveries and inventions of A.G. Bell and the political ramifications of American expansion in central America and south-east Asia.

Equally interesting, though a degree more frustrating, are David Fairchild's detailed descriptions of the many fine decorative plants which he found in his travels. All too often we are reminded that the lovely palms, aroids and other plants he introduced have found limited acceptance or have not proved tolerant of cultivation — even so, many readers will find it difficult, as I do, not to dream of visiting the Fairchild Tropical Gardens at Coconut Grove in southern Florida, where he established living collections of many of the plants he discovered.

Nursery Notes

Tomkins Gardens, Enfield, N.S.W.

Enfield is a somewhat undistinguished Sydney suburb, though it borders on the more genteel Strathfield and Burwood, whose streets are lined with elegant late Victorian or Federation houses — the larger of which, sadly, now converted to convalescent homes, convents or boarding houses. It is not the sort of place where one would look for anything noteworthy in the horticultural field.

Tomkins Nursery stood in Mitchell Street, Enfield, for something like eighty years. An old-fashioned family business, it finally went the way of many like it within easy reach of the city centre and closed its gates. If the ghosts of its first owners, or indeed of its earliest customers, were to visit the new Tomkins Gardens they would have a major shock. Even present day gardeners, hardened to the "one-stop gardening supermarket" would blink in amazement at what entrepreneur Laurie McDonald, an accountant turned plant salesman, has achieved — at a cost of around $5 million.

There will, of course, be some who will deplore the transformation, who will find it all a trifle ostentatious. For this is not a plant nursery, in spite of the heading of this page; rather it is a sort of horticultural emporium. "Shopping in the grand old style, the way it used to be" is the Tomkins catch phrase. Grand it certainly is, and there is even a certain nineteenth century elegance in the massive "Crystal Court" by which one enters this complex. If Mr Anthony Hordern or Mr David Jones had gone seriously into the business of merchandising plants and garden accessories they might well have created an establishment something like this one.

Covered walkways lead you from the Crystal Court, which also houses "Maudie's Cafe", a rather superior cafeteria-style eating establishment, to the "Pavilion", which offers garden tools, watering equipment and so on, and thence to the "Great Palm Court", described in Tomkins talk as "an enormous greenhouse filled with lush ferns, exotic plant life". There are large water-lily ponds and an aviary, which is approached from the street frontage through a Taj Mahal like fountain pool and walkway — contrasting rather markedly with the original Federation-style house that was the Tomkins' family home, and now the sole survivor of a buried past.

This is not, admittedly, the sort of place that dedicated collectors of rare and unusual plants will search out; they may even be rather horrified by it. But at the same time it is important to put the new Tomkins gardens into a proper perspective.

Given that the vast majority of Australians buy their plants and their garden equipment in supermarkets, department stores, or in the modern, equally impersonal self-service garden centres — this represents the ultimate in elegance, display and service. Nothing like it has ever been attempted before in this country; few have attempted it anywhere in the world.



(photo: Keva North)

Instead of scruffy salespeople with dirty fingernails and ill-fitting hand-me-down uniforms you will find neatly groomed young ladies in smart white blouses and grey skirts — and equally well groomed young gentlemen. Instead of a collection of second-hand shop fittings that don't match, you will find custom-made fittings that are spotless; instead of a jumble of cardboard boxes and other clutter at the check-out the ones at Tomkins are immaculate. True, the range of plants is predictable, but the quality is beyond criticism. There is everything here that the average gardener will want, in elegant surroundings, effectively displayed and efficiently dispensed. And just to make sure that you know what to do with it when you get home, the Tomkins "Customer Information Bulletins" (rhododendrons, roses, climbers, fruits and nuts, aquatic plants, herbs, etc) are a model of what can be done.

Not everyone will approve, but Tomkins Gardens has set an entirely new standard for garden centre retailing, which many will find it hard to achieve.

The R.H.S. Great Autumn Show

by Caroline Simpson

The Royal Horticultural Society's autumn show was held last year from 16th to 18th September, and despite a difficult wet year some sixty exhibitors filled the Society's New and Old Halls in Vincent Square, Westminster, with a magnificent collection of autumn-flowering plants and bulbs.

As the Society's biggest event after the spring Chelsea Flower Show — which attracts gardeners from all over the world — this show is for the English gardener and with such a diversity of plants is a veritable plantsman's paradise.

Always certain to win a medal are the very showy Dahlias, and "Bednall" was acclaimed with its brilliant, if rather harsh, crimson flowers and purple foliage.

Displays of old-fashioned and species Roses continue to upstage the modern varieties. It is astounding to visitors to see the quality and quantity of these old-fashioned varieties, flowering so late in the summer, particularly in the exhibit staged by Peter Beales, a leading grower who has assembled the largest collection of old roses in the world at his nursery in Attleborough, in Norfolk. The show coincided with the publication of his handsome book "Classic Roses", with over five hundred illustrations of some of the roses he has loved and lived with all his life.

Although this show is rather early for the red and golden foliage and some ornamental berries and fruits, autumn colours nevertheless abound in such plants as a prize-winning *Berberis* "Georgie", a hardy shrub with clusters of orange-red berries.

Fuchsias were widely shown, as were the beautifully displayed garden Pinks from Three Counties Nursery at Bridport, in Devon, along with Pansies, Sweet Peas, *Anemone japonica*, Geraniums, Orchids and cacti. Treasures of Tenbury Wells in Worcestershire staged a magnificent display, well deserving its Gold Medal, and which included the rare Delphinium "Alice Arkindall", with its sky-blue and mauve flowers.

In contrast to these English plants were displays of exotic tropical flowers and foliage, in particular the Anthuriums — the orange "Brazilian Sunrise" caught the eye. Other flowers which caught my attention were *Campanula* "Chewton Joy" (Bressingham Gardens, Norfolk), *Hibiscus* "Hamabo" (Notcutts, Suffolk) and a white scented *Acidanthera murielae* (Avon Bulbs, Bradford-on-Avon).

The Great Autumn Show demonstrates the grower's skills with autumn flowers which, although they may not be as prolific as the flowers that bloom in the spring, make a beautiful display for flower shows that could well be further encouraged in many parts of Australia.

Where Romance meets Ecology

by Tim North

Both William Robinson and Gertrude Jekyll expounded on ways in which the garden could be united with a woodland landscape through harmonious planting, the latter writing that "it was evident that the beautiful stretch of forest ground deserved to have its own sentiment preserved as much as possible, and that where it met the garden it would be well that the two should join easily and without any sudden jolt".

Both, however, looked at the woodland garden mainly from a purely aesthetic viewpoint, and it was not until much later that there came a wider ecological approach to garden making and a true understanding of the relationship between garden plants and the environment.

One of the first men to realise the benefits of this understanding was Geoffrey Blackman, who was Sibthorpian Professor of Rural Economy at Oxford University from 1945 to 1970. Ten years before taking up this





above: AUDREY BLACKMAN IN THE GARDEN AT WOOD CROFT, and below ANOTHER VIEW OF THE GARDEN (photos: Mavis Batey)

Where Romance Meets Ecology (continued)

appointment he had written in "The Gardener's Chronicle" (of which he was associate editor for five years): "Horticulture might well be defined as a study of plants in a man-made environment, and ecology as a study of plants in the tranquillity of Nature, untouched by Man. Clearly these two subjects have a great deal in common, but even though it is often implied, it is seldom stated that ecology has a direct bearing on horticulture, or for that matter, horticulture on ecology. Yet research workers in both fields are attacking similar problems, with only this difference, that the ecologist chooses to conduct his experiments "where every prospect pleases, and only Man is vile...".

Professor Blackman started by asking himself what appears to be a simple question: "Why do bluebells grow in woods?" The answer is that, while bluebells grow quite happily in full sun, they detest being trampled on by animals in the meadows; so they retreated from the meadows into the woods. Studies such as this made Geoffrey Blackman an outstanding woodland gardener.

When appointed to the Sibthorpian Chair he refused to live in North Oxford, where nearly all the Oxford professors had their homes, because it didn't have the right soil for rhododendrons. His opportunity came when he was appointed to the honorary position of Keeper of the Groves at St. John's College, for St. John's had owned Bagley Wood, a few miles outside Oxford, for the past four hundred years. A house on the outskirts of the wood, named West Wood, was rented from the College, and from there cartloads of leafmould were transported to the College gardens, in order to transform the alkaline North Oxford soil into a habitat for his beloved rhododendrons. At the same time the Professor set to planting rhododendrons at West Wood, including some of the original Kingdon Ward introductions from hitherto unexplored mountain regions where India, Burma and China meet; primulas, gentians, lilies and meconopsis were planted too.

Geoffrey Blackman had a great admiration for Frank Kingdon Ward. Writing in "The Gardener's Chronicle" he said "The garden is a mirror of man's adventurous spirit, the plants in it reflect his conquest through the ages of impenetrable forest and precipitous mountains". When reviewing Kingdon Ward's "The Romance of Gardening" he wrote "Mr Kingdon Ward brings out the true meaning of the word romance — the spirit of adventure and the touch of remoteness from the drab turmoil of everyday life". Always a romantic himself, he found romance in raising tender plants, and in helping such Kingdon Ward introductions as *Meconopsis betonicifolia* and *Primula florindae* to feel at home in his Oxford garden.

In 1967 the Blackmans left West Wood and bought their own house on the other side of Bagley Wood. This was Wood Croft, and here Geoffrey Blackman created the garden of his dreams, "the culmination of a life's study of the interrelationships of plants and their environment". To Wood Croft came all the rhododendrons from the previous home, now so large that they had to be dropped into their holes from a forklift truck.

There was an added bonus at Wood Croft, since that part of Bagley Wood had once been the haunt of potters, and they had left sunken clay-pits which filled naturally with water, enabling all the bog-loving primulas, and such plants as astilbes, to be grown as well. The historical connection with potters was a particularly happy one, since Geoffrey Blackman's wife, Audrey, is herself an internationally famous ceramic artist.

Geoffrey Blackman died in 1980, but the garden at Wood Croft lives on as his memorial. His valued week-end gardener, Mr McDermott, who during the week worked on the nightshift at British Leyland, summed it up in these words: "The Professor set it going and it created itself. He put the plants in their rightful places, where they wanted to be, and it's now so relaxed that I am quickly led to any plant that is unhappy. The Professor set the clock, and everything seemed just to go on. What he's done is going to last for ever".

These simple, unsophisticated words seem to epitomise, perhaps better than any others could, the right approach to "natural gardening" and demonstrate that romance and ecology can, and perhaps should, go hand in hand. It is not in the least incongruous that the rhododendrons and the poppies came from the Himalayas, the primulas from China and the azaleas from Japan, for we should not equate "natural gardening" with preserving the wilderness. By all means let us save the wilderness, but a wilderness and a garden are not one and the same thing, nor is a replica of the wilderness necessarily the only sound ecological environment.

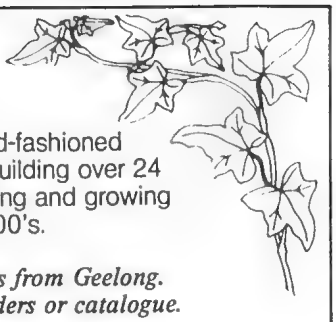
Geoffrey Blackman created, in this corner of Bagley Wood, a true woodland garden. To enter it, which one does from the lawn that surrounds the house, is to enter a world apart, just to stand in it is a delight, to admire the brilliant groupings of rhododendrons and azaleas, the drifts of candelabra primulas, the dots of bright blue meconopsis, is an experience, for here, indeed, every plant is happy.

Note

My original article on Professor Blackman's garden appeared in this journal in December 1983. As this was before we were able to reproduce colour pictures I was prompted to expand on my original and include some colour pictures of the garden. Once again I must mention my indebtedness to Audrey Blackman for showing me the garden at Wood Croft, and to Mavis Batey for taking me there, lending me her photographs, and for her book "Oxford Gardens" from which has been taken much of the background information for this article: T.N.

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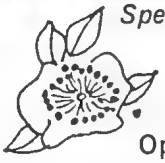


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Haddonstone Ltd, of East Haddon in Northamptonshire, England, and the largest company of its kind in the world making reconstructed stonework, has now joined forces with Chilstone Australia to market the full range of Haddonstone products in Australia.

Mr Bob Barrow, owner and founder of Haddonstone, was in Sydney during the early part of this year and was much impressed by the local Chilstone operation. The new firm will be known as Haddonstone Australia, and will be the only licensed manufacturer of Haddonstone pieces outside the United Kingdom. These pieces will be made from the same high quality moulds used in the English manufacture; as well as manufacturing locally much of the Haddonstone range, other pieces will be imported from England, so that the entire range will now be available in Australia.

Haddonstone is a special form of reconstructed limestone, with a surface texture resembling that of quarried Portland stone. But Haddonstone mellows more quickly than quarried stone, and with reasonable care resists the detrimental effects of weathering, which causes so much damage to the laminated structure of quarried stone; it will, therefore, last for many generations. All pieces are hand made and hand finished.

Reconstructed stonework has been used in Great Britain for more than two hundred years, and early examples can be seen at Buckingham Palace, Hampton Court, Ham House and St George's Chapel, Windsor. To-day it is being used more widely than ever before, particularly in the vast number of applications where quarried stone is difficult, time-consuming or forbiddingly expensive.

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A Gardener's Miscellany of 19th Century Plants

by Trevor Nottle

Among all plants the Ivy is, perhaps, looked on with least favour by keen gardeners. Yet among its tribe may be found some most attractive forms with sufficient charms to win over the most reticent. One such Ivy has for a long time lingered at the back of my mind, and every now and then it re-surfaces in my conscious memory and I set off again in search of an identity for it.

My first recollection of it is in a small family nursery, long since swept away by a road-widening programme and all traces finally obliterated by a shopping centre. This particular plant clothed a wall between two low glasshouses sheltered by a lath roof and a spreading Angel's Trumpet. It must have made a strong impression on me for I can still picture it to-day, some thirty years later. It had large, smooth, glossy leaves, slightly recurved at the edges, and dark red stems. The leaves were almost white but for a fine speckling of dark green dots. At the time I had no knowledge of the genus *Hedera* but now I am quite certain that it is a form of *Hedera canariensis*. Overall it would have covered with a dense curtain of foliage an area about 9 feet high and 20 feet long.

Many years later I saw another plant of the same variety in a nursery of a family long established in the trade. Being a flat-dweller and fancy-free at the time I merely made a mental note of where I had seen it, meaning to go back at some later date to try for a plant. When that time eventually arrived the nursery had, alas, turned into a palm shop and moss rock dispensary. I kicked myself mentally and reminded myself, not for the first time, of the folly of not making immediate enquiries about unusual plants.

A few years passed and the memory of those large pallid leaves with their delicate spattering of green remained at the back of my mind. It was jolted into the forefront at a late rose show, where in a section entitled "Table Decorations for Christmas" I saw a few of those remarkable leaves. Not to miss my chance again I determined to hang about until the lady who had made the arrangment came to remove it. It was most fortunate that the lady responsible lived close by the show hall and she invited me home to see her plant and to get some cuttings. It was from those few slips, taken some six years ago, that my own small plant has come. The parent plant is shown in the photograph. I think you will have to agree that it is a handsome and desirable thing.

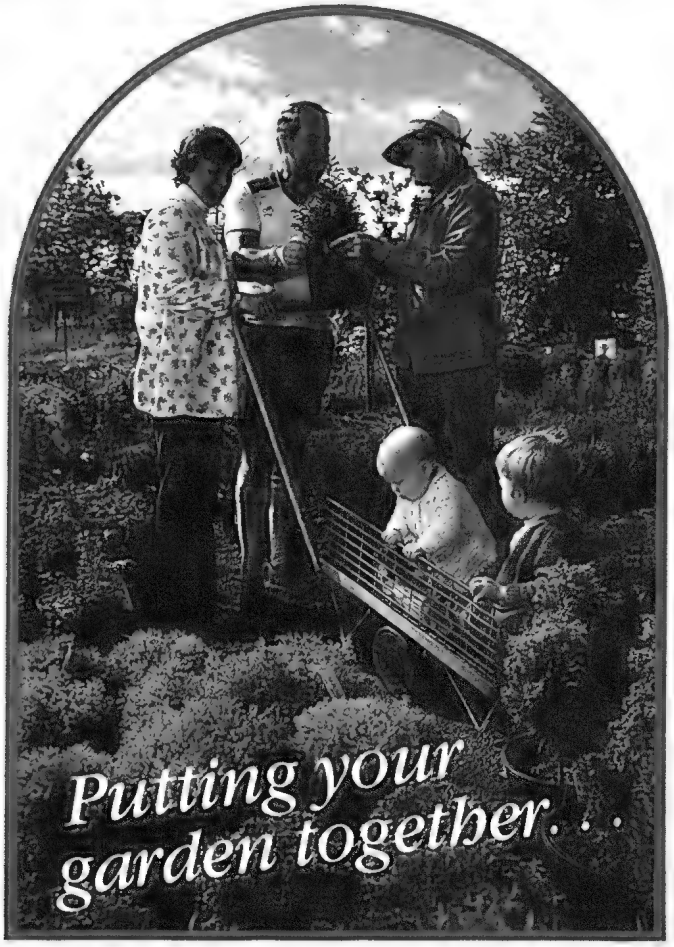
But what is it ? Its proper name has so far eluded me, and I would be most interested to hear from any readers who know of similar plants, or who may know its name.

I have a few old reference books which have proved unhelpful but mercifully not confusing — unlike the multitudinous references to old roses! I do not have a copy of Shirley Hibberd's book "The Ivy", which was published in 1872 (and again in 1893), but I do have several of his other books and among them a complete set of his gardening magazine "The Floral World and Garden Guide", wherein are a good number of hand-coloured plates. Two of these feature the various forms of Ivy which found favour with Hibberd; he was a great one for novelties and would surely have spotted this had he seen it, but it finds no mention. Peter Rose's book "Ivies" (Blandford, 1980) filled me with short-lived hope of finding an answer, but although several unusual variants of *Hedera canariensis* "Gloire de Marengo" are listed they do not match up with my spotted beauty. Deep down I feel sure such a special plant must be known outside a few gardens and nurseries in Adelaide. I am reasonably sure, too, that it is a fairly old cultivar, for it is extremely slow growing and takes many, many years to make a reasonable sized plant. My six year old is only 30 cm tall. I have named it in my mind's filing cabinet *H. canariensis* "Maculata" but would welcome any correspondence on it.

Local provenance;
Arthur Johns and Sons (nurserymen), Houghton, 1911, and later at Campbelltown in the 1930's.
Keelan's Nursery, Royston Park, 1950's.
Private garden, Glen Osmond, 1981.



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GARDEN CUTTINGS

The Mugongo Nut

The following extract from "Edible Nuts of the World" by Edwin A. Menninger, is reproduced by permission from Newsletter No 36 (Jan 1986) of The Rare Fruits Council of Australia:

"A forester in Rhodesia sent this author some Manketti (Mugongo) nuts and on the package under the scientific name *Ricinodendron* he had written "recovered from elephant dung". This startled me. The nuts are like over-sized pecans which have had small-pox, and were covered with pock marks. I wrote the forester to ask why the special inscription, and he replied that there are three reasons: (1) the elephant eats the nuts greedily and it is much easier to let the elephant do the job of picking, (2) the seed will not germinate until it has spent a week inside the elephant, and (3) the elephant enjoys the nuts but its digestive mechanism does not affect the extremely hard shell and the nut inside. The natives of Rhodesia follow the elephant, recover the hard-shelled nuts where they have been dropped, clean and dry them, then crack the hard shell and find the contents perfectly delicious".

A new cure for fungus diseases

According to experiments at Texas Tech University, antitranspirants are more effective at controlling some fungus diseases than fungicides. Seedlings of Zinnia "Lilliput" sprayed five times over a period of fourteen weeks with a polymer-based transpirant not only showed a greater reduction in powdery mildew infestation but also grew much more vigorously and flowered longer than those in a control group sprayed with the fungicide Acti-Dione at the recommended ten-day intervals. The increased vigour is attributed to reduced transpiration, resulting in a rise in the water and nutrient content of the plant cells, while the excellent control of powdery mildew is probably due to the fact that the antitranspirant prevents the film of water forming on the leaves that is necessary for the development of the fungus.

Jumbo Vegetables

Some strange records come from American seed companies. For example the Henry Field Seed and Nursery Company report a world record pumpkin, grown in Canada from the variety "Atlantic Giant" - it weighed 493.5 lb when picked and the vines had reached 90 feet in length; it is said that this variety can gain 15 lb in weight per day in summer. The same firm claims 300 lb fruits for their "Giant Show King" white squash, and watermelons up to 130 lb from "Cobb Gem".

W. Atlee Burpee Company market a tomato variety called "Delicious" which in 1976 produced a world record 6.5 lb tomato.

The grower of the record breaking pumpkin dug a 4 ft x 6 ft x 2 ft deep pit and filled it with two or three year old cow manure, covered with fine topsoil and with a 10:10:10 fertilizer added. Several dozen gallons of water were given daily. Too early fruits and fruits set too close to the root were pruned away, one fruit only being allowed to set, about 15 ft from the root. Liquid manure was given during the growing season, especially at the junctures where the tendrils rooted into the soil.

Caterpillars as weather forecasters

Using animals and insects to predict the weather is an ancient art, and according to entomologist William F. Lyons of the Ohio Co-operative Extension Service, is often uncannily accurate. He says that caterpillars are probably the best known natural weather forecasters, citing as an example the woolly caterpillars seen in autumn with black hair on each end and reddish brown hair in the middle. Heavy black on the front end means an early, hard winter, and red velvet behind indicates a milder end to winter; a wide central band of brown indicates a mild winter.

Garden Monopoly

A new Monopoly-type board game from England called "The Garden Game" is described as a "plant-a-garden competition".

Oriental mushrooms

The shiitake mushroom is Japan's major agricultural export, giving employment to 200,000 people and generating almost $1.5 billion in sales per year.

Shiitake growing has now taken off with both farmers and home gardeners in the U.S. The mushrooms are grown on hardwood logs, 1 to 2 metres long and 5 to 20 cm in diameter. Small holes are drilled all round the logs in a grid pattern, and spawn inserted into these holes, or alternatively dowels impregnated with spawn are rammed into them. The holes are then sealed with wax, styrofoam or latex paint, and the logs stacked criss-cross in a moist shaded position. Fruiting begins in 12 to 18 months, and the logs will continue producing for up to 7 years.

Once only weeding of vegetables

Experiments at the Agriculture Canada Research Station in Ontario have shown that some vegetables crop just as well if the beds are weeded only once as when the beds are kept clear of weeds throughout the growing season. Cucumbers were weeded once, three weeks after direct sowing in beds, and early cabbages once, between three and four weeks after transplanting. The exception was direct sown tomatoes, which were definitely affected by weed competition.

Camellia hardiness

When Camellias were first introduced to the western world they were considered to be tender plants, to be grown in a conservatory. Fred Whitsey, writing in the London "Daily Telegraph" in March this year on the severity of the preceding winter, one in which even tough evergreens like Laurustinus were seared by frost, remarks that Camellias were little damaged, "their lustrous, polished leaves seem to go on smiling their self-confident Mona Lisa smile", he writes. Perhaps the modern Camellia is one of the outstanding triumphs of 20th century plant breeding.

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Letters

The Editor,
The Australian Garden Journal.
Dear Sir,

Re "Plant Material" (Peter Watts, Feb/March issue), I thought this was just another example of the human foible of exaggeration (e.g. bleeding promoted to haemorrhage, the "boss" to "Chief Executive", etc. etc.) until I heard it used, appropriately, in a lecture on garden construction, and decided it was a Garden Design Escape.

I would like to take this opportunity to recommend to garden lovers a visit to the new traditional Japanese garden at Cowra. It is a beautiful experience, and when we viewed it during the summer from top of the ridge, surrounded by dry Australian countryside, it seemed an eloquent statement on international goodwill. It was early in the morning and there were already quite a number of visitors, feeding the carp in the pool (the lake was not then completed) or wandering along the paths. Masses of purple petunias provided quiet colour near the grey clipped mounds of Westringia. Dare I say, a lovely inclusion of Australian "plant material" ?

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SILVER AND GREY FOLIAGE FOR THE ROCK GARDEN.

NATIVE GRASSES.

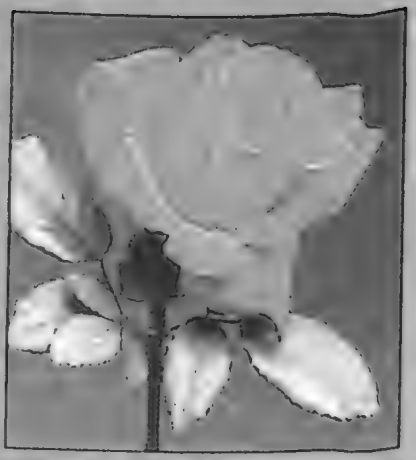
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FRONT COVER: PART OF TED CHILD'S ROCK GARDEN AT NORFOLK CONNECTICUT, U.S.A. (photo: Keva North)

In Our Next Issue

Our October/November issue will include a special feature on Milton Park, at Bowral, which has one of Australia's finest gardens. This will coincide with the opening of Milton Park as a country house hotel and convention centre of an international standard.

Dr Peter Valder will write about the problems of opening a garden to the public; Alan Gray will describe some of the indigenous plants of Tasmania, and Claudio Alcorso writes about his vineyard beside the Derwent River, not far from Hobart. Margaret Macdonald, who has recently studied horticultural therapy overseas, addresses this comparatively new and very important application of horticulture.

Leaning on the Past — or Planning for the Future?



I sometimes wonder whether, in the field of garden design at least, we lean too heavily on the past — trying to compensate, perhaps, for the brevity of our history by over-zealous attempts to perpetuate it, rather than trying to develop a contemporary style.

We are not, however, alone in this. A short while ago I was watching the film "The English Garden", originally made for BBC Television, in which Sir John Gielgud, narrating the words of Alan Gore and Lawrence Fleming, deplores the fact that with all the scientific and technological wonders of the present day we can do no more than copy the garden styles of the past. In "Harpers' Magazine" a few months ago Professor Frederick Turner, of the University of Texas, had this to say on the evolution of the American garden; "the American garden will not just be what George Steiner calls an "archive of Eden", a collection of good ideas from elsewhere. Such a vision of America stems from the suicidal European notion that we are at the end of history, with nothing left to us but a cataloguing of the past, or a suitably tasteful self-annhilation. But if we are to avoid being merely derivative we must be bold in our assessment of the raw materials of the American garden. The American garden will not only grow but evolve, and this means that it must encompass change and death and self-awareness".

Substitute "Australian" for "American" and we have a thought for the future. Polly Park, in an article in this Journal in August 1984, traced a similarity in origin between this country and Brazil, both having been tied to their mother countries (England and Portugal) for a century or more, and both insecure in a very different new world. But in Brazil artists with vision and strength, like Roberto Burle Marx and Otton Niemeyer, took the plunge and pioneered a whole new Brazilian concept that bore no relationship to the mother country. With our unique flora and climatic advantages we have the potential to do the same; but so far we have not taken that plunge.

On this question of perpetuating the past I also wonder whether we should not, by now, be taking a more pragmatic view of preserving old gardens. The English seem to take a more sensible approach than do we, who are only just beginning to grapple with the many problems involved. John Sales, the Gardens Adviser to the National Trust of England and Wales (who will be the A.G.H.S.'s guest lecturer in 1988) is on record as having said that mere restoration to an ancient pattern is seldom the answer. Which point in time do you choose for the re-incarnation ? Will a garden become over simple and insipid when maintained by a fraction of its original staff? These are just two of the problems. Anne Scott James has pointed out that gardening is the most evanescent of the arts; taking the "cottage-type" gardens of Hidcote and Sissinghurst as examples she says that "imagination, plantsmanship and piety must all be brought to bear". I suggest that, in our somewhat bungled handling of the problems so far, it is the first two of these qualities that are generally missing.

TIM NORTH

A Proposal for Permanent Cultivar Collections

A Committee is to be established under the auspices of the Royal Botanic Gardens, Melbourne, to formulate objectives and guidelines for the setting up and management of cultivated plant variety collections, along the lines of the National Reference Collections now established by the NCCPG in the United Kingdom.

All interested organizations have been asked to nominate representatives to this Committee. The Australian Garden History Society will be represented by Mr John Patrick, of VCAH, Burnley.

We hope to bring further news from this Committee in future issues of this Journal.

Some Silver and Grey Foliaged Plants for the Rock Garden

by Heather Dick

I propose to write only of plants I am growing , or have grown. Therefore I give my location, since all good gardeners know that "full sun" in one district can be very different to "full sun" in another.

This garden is 37 degrees south, 430 metres above sea level, with an annual rainfall of 700 mm. It is on a slope facing east and is well drained. The soil pH is around 7. Some plants do well, some do not.

Achillea clavenae (argentea) grows well. It is very silver and forms mats of silver filigree foliage. It comes from eastern Europe and grows in full sun or semi-shade. White flowers in a loose corymb appear in summer. It is easily propagated by excising a rooted rosette.

Alyssum saxatile is a very well known vigorous plant. It also comes from eastern Europe and flowers in spring, with masses of egg-yolk flowers. It always attracts special attention from non-gardeners and I like it too. I prefer, however, a clone with lemon-yellow flowers, *A. citrinum*. It is much less vigorous and is easy to lose. Both plants self-seed. Another clone, "Dudley Neville", with biscuit flowers I have already lost. All these will grow anywhere in sun or semi-shade. A new *Alyssum* from seed last year is *A. wolfenianum (ovirense)*. It is very prostrate with trailing stems and yellow flowers. It is a good plant and grows in full sun.

Andryalas, from the Mediterranean, have very silver foliage and also grow in full sun. The refined species is *A. aghardii* with narrow silver leaves. It is classed as a sub-shrub, is short-lived but leaves a satisfactory number of self sown seedlings behind it. The unrefined one is *A. lanata* and I like it much better. It has 8 to 10 cm big silver leaves which are very effective. The flowers of both are of no importance and I cut them off when enough seed has escaped.

The Androsaces are very special plants. Most of them I cannot grow but *A. lanuginosa*, from the Himalayas, is very easy. It is a trailer and has the most beautiful little silver rosettes. I have it near a *Cotoneaster horizontalis* "Hodginsii" and it has sent its silver shoots through it to form a mat on top of a fan, and each rosette carries a head of pretty pink flowers. Another one is twining through an Erica in a border. One of the good things about rock plants is that they do not need rocks in order to grow. Another easy one is *A. primuloides (sarmentosa)*, and this has a different habit. The leaves are hairy and less silver, forming close rosettes which grow into a mat and produce umbels of little pink flowers in spring. It likes a good deal of shade and moisture. Propagation of each is easy from rosettes.

Some of the grey-leaved Arabis are weeds and best discarded or kept as ground cover in rough places. *A. fernandi-coburgii variegata* from Macedonia, however, is a valuable one. It is a compact foliage plant with green and white leaves which form a mat. Its flowers are white and moderately attractive. Propagation from rosettes is easy. There are several others, like *A. bryoides* and *A. androsacea* which I would like to have, but seed is seldom offered, and the only way one can get these alpine treasures is to grow them from seed.

All rock garden enthusiasts belong to three or four rock garden societies which have seed exchanges. There is only one in the Southern Hemisphere and that is the Canterbury Alpine Garden Society in Christchurch, New Zealand: it has the freshest seed. A good Northern Hemisphere source is the Scottish Rock Garden Club. Admittedly the seed is sometimes mislabelled with disconcerting results, and we all have suspicions that in Australia we are growing plants under wrong names.

Cyclamen hederifolium is one of the most beautiful and most useful plants in the garden. I don't know any other plant as beautiful that will grow and seed in dry shade. A square yard of this Cyclamen in a difficult place is most rewarding. It starts to bloom in February without leaves, and is in full pink and white glory all through March and April, and then the leaves remain beautiful until the following summer — so it is useful for nine months of the year. The leaves are heavily patterned in greens and greys and are as pretty as the flowers. I have corms the size of dinner plates in paving under two Golden Ash trees where they have self seeded; after fifteen years or so they are lifting the paving stones.

Pink Cyclamen seem to predominate here in most gardens, but not in New Zealand. I read a letter from a New Zealand gardener in "The Garden" wondering whether the predominant white they have bore any relation to the fact that almost all their wild flowers are white. But whether white or pink, this Cyclamen is a "must" for every garden. As it comes from the Mediterranean it will grow in hot or cold climates.

Gypsophila repens rosea comes from the European Alps and looks its best hanging over a rock. The tiny foliage is attractive and the flowers are pink. I have it growing in semi-shade, and propagate it by cuttings. mainly because I am better at cuttings than at growing from seed but also because seeds can be from hybrids, whereas cuttings cannot.

Corydalis wilsonii from China is a gem. It has ferny blue-grey leaves and short spikes of yellow flowers. It seems to have blooms on it for most of the year and it self seeds very freely. It needs shade and I find it short-lived in the garden, so I keep a pot in the greenhouse as replacements.

The grey-leaved Dianthus are my pets. They grow in full sun, they like my soil pH, they always flower and their foliage is beautiful. The most interesting one is *D. erinaceus* which comes from Asia Minor. It makes a very large dome up to 30 cm wide and the leaves are grey and very prickly. In my garden there is never more than a sprinkling of small pink sessile flowers in summer — it would be marvellous to see it covered in pink. I keep three or four plants growing because it has a nasty habit of browning off so that the whole crown can be lifted off the rotted single stock. I used to think it was easy from cuttings but I am now not so sure. This year only about one in six has rooted. I grow it in full sun.

D. arvensis, D. freynii and *D. subcaulis* are all a good grey and make beautiful flat cushions with pink flowers in summer. They all need full sun and lose character if they are grown in shade. *D. simulans* is another one, showing dense tufts of narrow grey leaves and which flowers very freely.

D. noeanus has rather poor foliage and looks spidery. It comes from Bulgaria and has attractive scented white-fringed flowers. *D. nardiformis* is also somewhat spidery but flowers in late summer or early autumn with pretty lavender flowers, and is particularly valuable for that reason. *D.* x Hidcote also flowers late, with red flowers. *D.* x Pikes Pink is another hybrid which forms a beautiful bun and has double pink flowers. All the Dianthus are easy from cuttings.

Eriogonum ovalifolium is American. It has white oval leaves and at flowering time in summer a circle of long-stemmed fluffy lemon flowers stretch out on the ground around it. It grows in full sun. Mine came from seed but now I propagate it from cuttings. *E. crocatum* also has white leaves and is shrubby. Its flowers are an attractive green and come in early summer. Its fault is that its branches are brittle and break off at a touch.

Euryops acraeus, from South Africa, makes a neat bush. It has narrow silver leaves and in summer covers itself with yellow daisies. I have failed in its cultivation after three attempts, but I have seen it in other peoples' gardens looking marvellous in full sun. Seed is difficult but cuttings are easy.

Festuca ovina glauca is a grass from Europe. It has soft, erect, fine grey leaves and makes a very good contrast with the cushions. It is long-lived but gets shabby, especially after it has been allowed to get too big and cats are using it to lie on. It does best in some shade but grows quite well in full sun. It is easily propagated from side tufts. Its flower spikes are rather ugly and get cut off in this garden.

Helichrysums are amongst the very best silver leaved plants. *H. capitatum* and *H. apiculatum* are Australian natives but are rather coarse compared to the New Zealand *H. bellioides*. This is a gem with silver leaves and white everlasting flowers. It is very prostrate and it looks good hanging over a retaining wall. It has the pleasant habit of seeding sparsely; I find it growing where I didn't put it and always looking right.

H. milfordae, from South Africa, is a beautiful small prostrate mat of crowded rosettes. I find it unreliable after two or three years and I think it should shift quarters every year or so; I am at present without it. It has pink buds and white everlasting flowers, and is propagated by pieces or by seed. When I had it it was in semi-shade but the books say "sunny scree".

H.argyrophyllum is another South African, with very silver leaves. It blooms with lemon-yellow flowers in autumn and spreads rather rapidly into a large mat. It is a very good "doer" in full sun and propagates easily. *H. virgineum* comes from the Balkans and has silvery woolly leaves. Its flowers are enveloped in pink bracts and open into large white everlastings. It grows in sun or semi-shade and is easily propagated from pieces. This is one of the best Helichrysums.

H. anoigynum I grew from seed from one of the seed societies. I think it was a Greek endemic, but have not been able to find it in the Horticultural Dictionary or any other book. It is a small shrub, with leaves very like *H. virgineum* and just as silver. It is in full flower in October long before *H. virgineum*. The flowers are creamy-white in corymbs, and all my visitors at this time want cuttings or the flowers for dried flower arrangments. It has the serious fault that from February onwards it gets so shabby that I avert my eyes when passing it; it doesn't recover until late winter. it likes full sun and is easy from cuttings.

The South African *H. lanatum* I have just raised from seed. So far it has made a flat mat about 12 cm across. The leaves are woolly and very silver, and I am pleased with it. The flowers are yellow. The English say it is slightly frost tender but it should survive in Australia. Cuttings have been taken in case it doesn't. It is in full sun at present.

Primula marginata grows in the Maritime Alps and likes lime. The hybrid "Linda Pope" has beautiful oval leaves with dentate margins and a thick powdering of farina. It forms a big rosette, and in this garden begins to flower in spring with an occasional flower in autumn. The flower is large and a beautiful mauve with a white eye. I grow it in a low retaining wall in semi-shade. It is slow growing but it does get secondary rosettes around its base which can be rooted.

Raoulias are from New Zealand. The ones I grow are very silver and very prostrate. *R. hookeri* grows in a carpet of tiny rosettes. *R. parkii* has larger rosettes so it is said but I have trouble differentiating between them. my favourite is *R. monroi* which is minute and loosely branched with an unusual leaf distribution, giving a textured effect. All these are easily propagated by spoonfuls. The flowers are yellowish and the seed forms in a gossamer web over the plants.

The encrusted saxifrages, from the European Alps, are beautiful plants. They form rosettes of stiff silvery leaves with edges pitted with lime. My favourite is *S. cotyledon*, which prefers to grow in a crevice or on top of a retaining wall. Its foliage is lovely all the year but in summer one or two of the rosettes — more if I am lucky — erupt into huge 30 cm pyramidal plumes, branched almost to the base and covered with small white flowers. It is a really spectacular inflorescence. The plume needs space to arch over but the plant does grow on the flat quite well. It grows in sun or semi-shade. I consider this one of the best plants in my garden.

S. paradoxa forms similar rosettes with narrower leaves and has small sprays of white leaves. It is not a reliable flowerer and I grow it more for its foliage, which makes big mats. It is particularly useful on the edges of beds where it defeats black birds scratching. I have one patch of it which is 40 x 30 cm, and it always looks ornamental.



SAXIFRAGA COTYLEDON

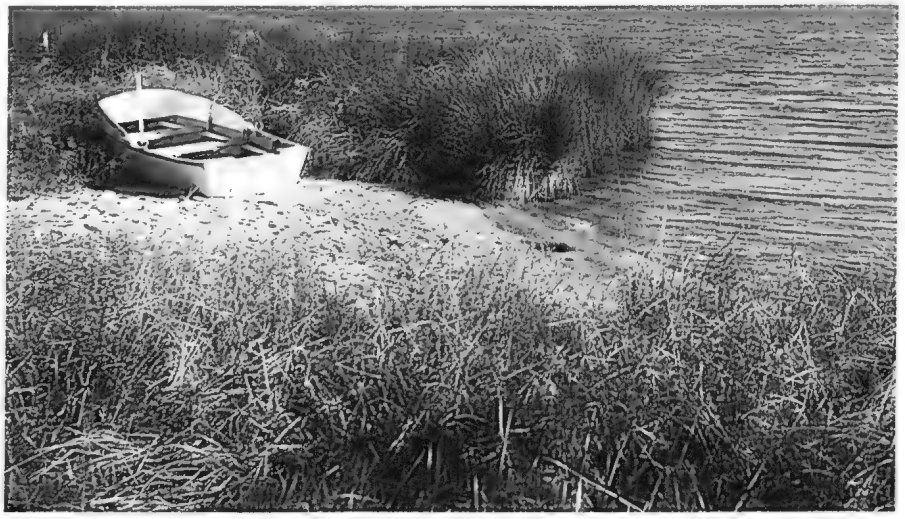
S. cochlearis major, from the Maritime Alps, is also valuable for foliage effect. The leaves are spoon-shaped and encrusted; the flowers are white. Rosettes of any of these three root with the greatest of ease.



CYCLAMEN HEDERIFOLIUM UNDER A GOLDEN ASH (photo H. Dick)



left:
FORESTS OF BAMBOO ALONG THE LIJIANG, SOUTH - CENTRAL CHINA (photo G. Seddon)



right:
THE SWAN ESTUARY, WESTERN AUSTRALIA WITH NATIVE RUSHES AND SEDGES INTACT (mostly Juncus kraussii) (photo: G. Seddon)

Silver and Grey Foliage Plants (continued)

Santolina chamaecyparissus makes a silver mound of feathery leaves. Its flowers are yellow buttons which I cut out before they open. I also trim the shoots back because it tends to get leggy. Grow it from tip cuttings in autumn. It is a plant which attracts a good deal of attention in the garden because of its foliage.

Verbascum dumulosum is a treasure but is hard to keep. This is another one which needs a replacement pot in the greenhouse. The leaves are pale grey and furry. The flowers are yellow and come in racemes in summer, and they last a long time. This plant grows easily from cuttings, but although I raised my original plants from imported seed I am unable to germinate my own seed. It comes from the Mediterranean and likes almost full sun. I lose a plant after two or three years no matter where I put it.

Veronica incana is a most useful plant. It comes from Russia and has dark blue flower spikes in spring. It spreads into mats of grey foliage and is another of my defences against blackbirds.

We found when researching the history of the Ballarat Botanical Gardens that twenty-eight sparrows were liberated "with great rejoicing" in 1865 and that a considerable number of blackbirds and thrushes were released in 1879. We think we may have a strain of specially vigorous scratchers in this city.

Any gardener anxious to know more about rock plants needs "Collins Guide to Alpines", written by Anna Griffiths; it has recently been re-printed. It has many beautiful coloured pictures whereas another authority, Ingwersen's "Manual of Alpine Plants" is all text.

I know of two nurseries which specialise in rock plants. These are:

Coffield's Nursery, PO Box 102, Creswick, Vic. 3363, and Woodbank Nursery, RMB 303, Kingston, Tas. 7150.

Both have catalogues for $1.00 and both do mail orders.

All flesh is grass: or green grow the rushes — o

by George Seddon

Many children who have grown up in southern Australia have picked and brought home with pride a discovery they have made in some waste place — an empty lot, or road verge, or down by the creek. They have found a panicle of Common Quaking Grass (*Briza media*). Sometimes it is called "shivery grass", or "love grass" because the seed-heads are more or less heart shaped, and children's lore has grown around that; for instance, if you tickled a girl under the chin with the love grass you won her fancy (I tried it, and it worked). But "Quaking Grass" is a good name, too, because the stalks that carry the seed-heads are so slender that the slightest movement sets the whole panicle trembling. Part of the business of growing up in Australia ('Shades of the prison house begin to close') was to learn that this exquisite *mobile* was just a weed, introduced by chance from Europe in the nineteenth century, and not at all the sort of thing we want growing in our gardens.

Other grasses from England and the Mediterranean are equally enchanting to the young, especially the aptly named fox-tail (Alpine Foxtail, *Alopecurus alpinus*), which has the form and softness of a wool duster; cat's-tail (such as the Purple-stalked Cat's-tail, *Phleum phleoides*); Beard grass (*Polypogon monspeliensis*), which is rather like the fox-tail in form, but rough and bristly, because of the long awned glumes, which stick out. All of these flower heads are intensely tactile, begging to be stroked and felt with the hand, which is part of their charm for children. Others are open and delicate, like Tufted Hair Grass (*Deschampsia caespitosa*) and Common Bent (*Agrostis tenuis*), or soft feathery plumes, like *Pennisetum orientale*, which grows in flowery tussocks over the coastal limestone at Buckland Hill between Perth and Freemantle, and elsewhere in south-western Australia. But they are all weeds.

How does this change in values come about? Our relations with the grass family (Gramineae) and other tufted plants is a complex one. We put grass in our tea and coffee, *Saccharum officinarum* (yes, sugar). We may glide through forests of grass in southern China if we take the river trip up the Lijiang from Guilin to enjoy the incomparably harmonious landscape of limestone cliffs, green hills, still water and giant bamboo, used intensively by the very practical Chinese at the same time that it is revered for its grace. But the grass in our own gardens has different cultural origins, and we therefore behave towards it differently. Our lawn is prototypically a woodland clearing, cropped by a few domesticated animals kept around the house. The lawns to which we respond most positively always have this character of a **clearing**, encircled by a dense background of shrub and tree. In those woods lies danger; hostile strangers, wild animals. The open ground around the house lets us see them coming, and is thus a protection. The domestic animals who crop it close are **ours**, under our control. Thus the lawn becomes a primeval symbol of order, control, security. That is why it must be kept short, never allowed to flower. And that is where the grasses belong, under control. We eat grass, our daily bread, and we eat the beasts that graze it, but in our garden beds it is a weed. Sometimes it can be a vicious one, as those who have tried to rid a rose bed of couch (*Cynodon dactylon*), kikuyu (*Pennisetum clandestinum* or paspalum (*Paspalum dilatatum*) will know all too well.

This is a loss, because we forego a range of aesthetic possibilities from our gardens, parks and open spaces. There is a painting by Sir Stanley Spencer of which I am very fond, "The Bridle Path at Cookham" in Berkshire, which shows the village of Cookham among trees in the background, a counterpane of fields in the middle ground, and in the foreground an exuberant meadow with a lovely mix of bright field poppies, a strongly patterned broad leafed perennial, and waving plumes of a tall grass threaded through and above (probably *Deschampsia caespitosa*, by the look of it). Think how much a cottage garden could be enhanced by a similar mix.

All of the grasses I have named so far are exotics, but we are even more limited in our response to our native grasses, which might be summed up by the following couplet (after — well after — Ogden Nash, and therefore to be read with an American accent):

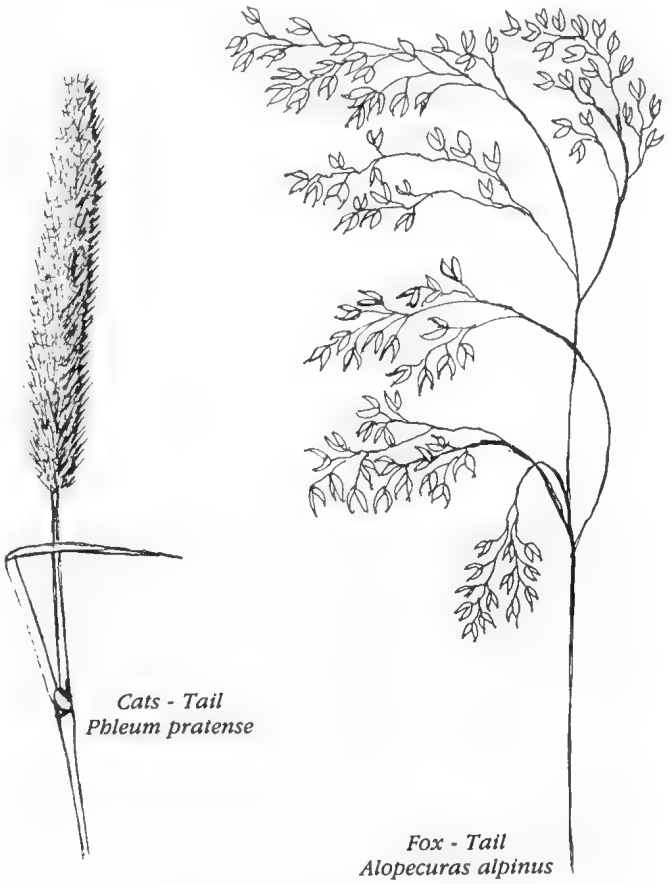
When it comes to native grasses
Australians are real asses.

Eric Rolls, in **A Million Wild Acres; a history of the Pilliga Scrub** (1981, Nelson, Melbourne, p267) tells of decorating the church in which his daughter was wed with Kangaroo Grass:

"We cut big bunches of its light brown heads on purple stalks to decorate the little Baradine church at our daughter's wedding which excitingly disrupted the finishing of this book. Several city guests stopped to pick bunches along the Coonabarabran road on their way home the next day".

I doubt that his city guests would have noted the grass along the roadside if he had not shown them its beauty. But he did, and the bunches went back to Woollahra and St Ives, I suppose, to be admired for a week or so as cut flowers (for the grasses do indeed flower) or for longer as a "dried flower arrangment", at last to be thrown out. I wonder if anyone tried to propagate the seed, so that what nature gives so bounteously along the Coonabarabran roadside might display its fine form and subtle colouring in a suburban garden ? Propagation was their only chance; no nursery that I know of carried seeds or seedlings of *Themeda australis* in 1980. Even if they tried to germinate the seeds themselves they would probably have failed; the seeds of most Australian grasses need to be stored for 3 to 6 months before attempting to germinate them.

In short, our native grasses are not much thought about. The new enthusiasm for growing Australian native plants has not yet worked its way down to grass roots, so to speak. The grasslands are also very poorly conserved as natural vegetation units. The natural grasslands were, after all, what brought European settlers to the inland plains, in search of grazing for sheep and cattle. Selective grazing by these animals generally ate out the more palatable native species, and the pastures were soon invaded by weeds, most of them from the Mediterranean and South Africa. Later, the now degraded pastures were made productive by the sub-and-super revolution, using introduced pasture grasses. Eric Rolls tells the story well, in detail.



(drawings by David McCubbin)

These "improved" pastures carry many more sheep than the degraded pastures they have replaced. No one could mourn that, but it is now time that we turned our attention to conserving the native grasses. That can be done in two or three ways. One is to conserve representative remnants as biological reserves, as habitat for their distinctive fauna, especially the seed-eating birds, and to remind future generations how, for example, the Western District of Victoria appeared to Major Mitchell and the first settlers who followed him. It is almost too late, as it is also for the prairies of North America, and the pampas of Argentina. There is a good sample of tall prairie outside Lincoln, the seat of the University of Nebraska, and a much larger area in the Black Hills of South Dakota, where the buffalo still roam. It is a rewarding but sobering sight to visit them, to see such exuberant natural landscapes, once seemingly limitless, and now almost vanished from the face of the earth. The areas of natural grassland most accessible to most Victorians are to be found on the western outskirts of Melbourne at Gellibrand Hill and the Organ Pipes national park; the latter is particularly interesting as an example of a restored "natural" environment. The story is much the same in the other States — the best natural grasslands, such as the Darling Downs in Queensland, the Adelaide Plains in South Australia and the Western Slopes in New South Wales are always the most altered. The least changed by man are the tussock grassland (*Poa caespitosa*) of the High Plains, and the Mitchell grasslands (*Astrebla* spp) of western Queensland.

But we can also conserve the grasses by using them — by active rather than passive conservation. They can be used both in large scale landscape projects, and on a small scale in domestic gardens. At the large scale, they can be used as ground cover on freeway reservations and other utility corridors (water, gas, electricity, etc), aerodromes, parklands, golf courses, and as a broad setting for public and other large buildings. They have some practical advantages. Most native grasses are deep rooted and adapted to low-nutrient soils, so they are more drought resistant and less dependent on fertilising — with its consequent dangers of eutrophication — than introduced lawn grasses. They are slower growing than most introduced grasses, and also better able to resist weed invasion, so they need less maintenance. And if properly managed, they are summer-green, and do not constitute a serious fire hazard.

The key phrase is "properly managed". Trials with

different management regimes have now been under way for some years in Canberra, carried out jointly by the Naional Capital Development Commission, the CSIRO Division of Plant Industry and the City Parks Research Unit (now the Horticultural Services Unit of the Department of Territories). This research and its conclusions are described in an article in **Landscape Australia** (1:1986).

The aims of the study are:

1. to establish a scientific basis for better management of existing areas of natural grassland in Canberra;

2. to study the germination ecology of native grasses in relation to the Canberra environment;

3. to examine methods for harvesting seed of native grasses.

The major conclusion was that mowing should take place only once or twice a year, in the winter when the grasses are dormant in Canberra. This removes the senescent leaves of the past growing season and virtually eliminates fire hazard in the ensuing summer. Substantial progress has also been made in finding ways of producing seed at commercially competitive rates. This article also has some useful comments on the design use of native grasses — noting for example that grass tends to accentuate landform rather than draw attention to individual plants, and that there is a possible role in defining spaces for different uses, much as "the rough" and the fairways on a golf course mark boundaries. The article includes a table of common grasses, reproduced below (courtesy of **Landscape Australia** and CSIRO)

Classification of perennial native grasses, according to major growth periods (after Whalley, 1984).

Warm season species

Astrebla lappacea (Curly Mitchell grass) Q; NSW; SA; WA; NT

Bothriochloa macra (Red grass) Q; NSW; V; SA;

Dicanthium sericeum (Queensland bluegrass) Q; NSW; V; SA; NT; WA

Themeda australia (Kangaroo grass) all States

Triodia basedowii (Hard spinifex) NSW; Q; V; NT

Pennisetum alopecuroides (Swamp foxtail grass) NSW; Q; V; T; SA

Yearlong green species

Danthonia carphoides (Short wallaby grass) NSW; V; T; SA

Microlaena stipoides (Weeping grass) NSW; Q; V; T; SA; WA

var stipoides

Poa labillardieri (Tussock grass) Q; NSW; V; T; SA

Stipa bigeniculata (Tall spear grass) NSW; V; T; SA

Cool season species

Agropyron scabrum (Common wheat grass) all States

Amphibromus neesii (Swamp wallaby grass) NSW; V; T; SA; NT; WA



NATURAL GRASSLAND OF RED GRASS (Bothriochloa macrans). CORK OAK (Quercus suber) and BLACK MOUNTAIN, A.C.T. (photo Colin Totterdell).

All Flesh is Grass (continued)

But what of grasses in your own back garden? You will not get much help from any of the Botanical Gardens; the Gardens in Sydney have sample plots of lawn grasses, but these are intended for close cutting, and the grasses are not permitted to flower and seed. The English use grasses in their gardens more than we do. There is a demonstration bed of ornamental grasses at Wisley, and species such as *Stipa gigantea, Miscanthus sinensis, Molinia caerulea, Phalaris arundinaceae, Helictotrichon sempervirens* and *Hordeum jubatum* are all fairly common in English perennial borders, where their soft plumes can be used to good effect. In Australia the little blue Sheep's Fescue, *Festuca ovina* (usually sold here as *F. glauca*), the great pampas grass (*Cortaderia selloana*), papyrus (*Cyperus* spp) and the bamboos are the only grasses in common use. I wonder why? I suppose it is because we are looking for something greener, with more conspicuous flowers. Australians are prepared to love a sunburnt country, in much the same way as did Dorothea Mackellar, who loved it from the lush safety of Pittwater with a rainfall of more than 40 inches. The sunburnt country is acceptable in margarine advertisements on television, but not in our own backyards.

But perhaps with the Bicentennial coming up, we have been here long enough to re-think our relations with the land and its use. If you want to see native grasses and other tufted plants grown to good effect, I can suggest only the Botanic Gardens in Canberra; and if you want to experiment in your own backyard, there are a few nurseries that can help you. In Victoria **Austraflora** in Montrose even has a display area, and their catalogue lists five native grasses and fifteen plants with rush-like foliage. There is a community nursery at Ferntree Gully High School that has three times as many. I can't speak for the other States. The comment that precedes the **Austraflora** plant list is worth quoting, and that can be the last word:

"If you intend creating a heathland, or are looking for plants to grow in association with water or rocks, the following list suggests plants which provide a foil to traditional shrubs. These plants, used in conjunction with rock work or groupings of trunks, such as *Allocasuarina torulosa*, add a note of simplicity, so often the key to Australian landscape".

Acknowledgment

This article is an expanded version of a much shorter piece originally published in **The Age** newspaper, 25/3/86.

Growing Evansia Irises

by Robyn Gully

The Iridaceae is a vast family of plants numbering over 1,200 species. The 250 or so classed as "true" irises all originate in the Northern Hemisphere, with the evansias or crested irises being perhaps the most diverse group.

The modern botanical title of this group, which is quite a mouthful, is *subgenus limniris, section lophiris*. The commonly used name "evansia" honours one Thomas Evans, who brought *Iris japonica* to England from the East in 1796, this being the first of the group in Western gardens. The name "crested iris" is in reference to the feathery prominence which replaces the beard on the lower larger petals, or "falls" as they are called in iris terms. The size varies with different species but this feature ties them together as a group.

There are thirteen species now recognized as evansias, although two are still under botanical scrutiny to confirm their eligibility to the group. The plants vary from only a few centimetres in height (e.g. *I. lacustris*) to more than two metres (*I. confusa*). All are found in Asia and North America, falling into two broad categories — the hardy temperate species which are the smaller deciduous ones, and the taller semi-tropical rootstocks which include those with bamboo-like aerial rhizomes. *I. tectorum* has been cultivated in China since the seventh century, while *I. tenuis* has only been recognized as an evansia since 1959 after intense study by Dr Lee Lenz in California. The cultural requirements vary, so I will mention these when discussing individual species. Generally, however, all are very shallow-rooted, appreciate generous applications of animal manures and/or leafmould, continuous moisture but good drainage, and thrive in most of Australia semi-shaded conditions.

I. japonica, which is native to China and Japan, is the best known of the group, and the longest in western cultivation. It makes a delightful addition to a semi-shaded garden, with its shiny bright green arching fans which contrast beautifully with ferns and other companion plants. It rapidly forms a clump by stolons which crawl on the surface of the soil to form new rhizomes. The flattish pale lavender flowers about 4 to 5 cms across are short-lived. They appear in succession on many-branched stems 45 to 80 cms high during September and October. Their delicate, rather frilly, airy appearance has been likened to moths hovering above the foliage. An attractive variegated form tends to bloom shyly, typical of other variegated plants. Ledger's Variety and Sylva are good clones along with several named hybrids, namely Nada, Fairyland, Darjeeling, and Japo-Watt (all *I. japonica x I. confusa*). The more recently introduced Bourne Graceful

(Ledger's Variety x *I. japonica* Capri form — a hybrid of unknown origin) offers improved flowers which are deeper in colour, with very fimbriated petals. This vigorous hybrid rapidly forms a large clump. Japo-Watt was thought to be *I. japonica x I. wattii* but retains its original title after correction, which is a bit confusing. *I. japonica* and its hybrids require a rich soil in damp but well-drained, semi-shaded aspects to thrive.

I. wattii and *I. confusa* are both species which botanists are still studying as more collected material emerges from areas of China previously inaccessible to Westerners. There is still doubt that the clone of *I. wattii* grown in England and beyond, originating from a collection by Major Lawrence Johnston near the Chinese-Burmese border, is only a collected hybrid. It is hoped that a full study can be made in Yunnan Province where they grow naturally.

I. wattii as we know it has amazing bamboo-like stems which are really extended rhizomes, reaching one to two metres in height when well grown. These are topped with broad dark green leaves from which extend many-branched inflorescences of lilac-blue. The feature which sets the flowers apart from those of *I. japonica* and *I. confusa* are the almost vertically pendant falls as opposed to the rather flattish appearance of the other two. It is not fussy as to soil but, like most evansias, it responds to animal manures. My own clump seems happy behind a wall in a sunny well-drained position. Offsets may be taken off at most times of the year. The growing stems may require staking in autumn before the top growth weighs them over when flowers appear in August.

I. confusa, the other species from the same region, is similar in appearance to *I. japonica* and *I. wattii*. The vigorous clump-forming plant produces short stolons and the bamboo-like canes have very widely branching flower stems from the centre of the leaf fans. The short-lived flowers are white, flat in appearance, with purple spotting around the crests and signal patch below on the falls. Supposedly there are several forms in cultivation but colour variation is minimal. It is hoped thatChinese botanists will be able to determine its exact geographical distribution which is yet to be established. Cultivation is similar to *I. japonica*.

I. pseudorossii and its variety *pseudorossii vadila* are not known in cultivation and have only very recently been described (1981, Brian Mathew "The Iris') in any detail. It is a small stoloniferous plant with wiry creeping rhizomes and narrow grey-green leaves barely visible at flowering time in early spring. It was first recorded in 1931 in several areas in Northern China, including near Shanghai and at Nanking by the Ming Tomb. Without going into complex botanical detail the flowers are solitary on stems only 8 to 14 cm tall, 2 to 3 cm wide with colours in collected specimens varying from blue, white to pinkish, with a distinct yellow crest surrounded by a darker coloured ring. The variety *valida* from Chekiang is a larger-flowered, more robust form almost double the height.

I. speculatrix is the only iris native to Hong Kong and also extends on to the Chinese mainland. Its inclusion in the evansia group is questioned by recent botanists as it does not resemble other species with more defined characteristics described previously. Its crest is only a slightly raised ridge and the grassy, shiny bright green leaves can be up to one metre long. The flower stems are only two-flowered, the leaves overtopping the flowers and 20 to 25 cm tall. The lilac flowers are 4 to 5 cm wide with a dark violet-purple triangular zone surrounding a white and purple speckled area which in turn surrounds the yellow ridge. This iris would do well in any warm moist climate, but like the others appreciates good drainage.



"Iris pseudorossii, redrawn from the Flora of Jiangsu (Kansu), 1971, vol. no. 1, p394.

I. formosana is from Taiwan as its name suggests. It is not cultivated widely due to its scarcity, which is a pity. It is one of my favourite irises. It is quite hardy in South Australia and can withstand periods of drought. Some "experts" question its status as a true species, likening it to an improved form of *I. japonica*. My own experience has shown it to be considerably different. It has a tendency to bloom for me in autumn although usually every spring is its normal bloom season. I have found no other evansias do this regularly. The leaves, while similar to those of *I. japonica*, are coarser and heavily ribbed. Its stolons "walk" in all directions and if it weren't so shallow rooted and easy to keep track of it could almost be described as invasive. The flowers are larger and whiter, too, with a yellow crest and very little spotting or marking on the falls. The many-branched stems produce their short-lived flowers over a long period and are about the same height as *I. japonica*.

I. gracilipes is a delightful miniature species, one of the great treasures of the whole genus, guaranteed to turn the heads of plant connoisseurs when flowering in a semi-shaded rock garden. In Japan it grows on wooded slopes in the mountains of the larger islands and it is also found in China. The narrow, almost grassy leaves arch over gracefully, making an elegant sight tucked into rocky pockets. The exquisite flowers, only 3 to 4 cm wide, and held on wiry stems 10 to 15 cm tall, are lilac-blue with a large white zone on the centre of the falls. This is veined with violet while the crest is white except for a touch of yellow at the apex. The buds are incredibly small and quite perfect. There is a beautiful white form which is less robust according to some sources. In cultivation it likes a cool, damp, well-drained, fairly shady site enriched with leafmould or manure. I have found it tricky to keep in the harsh South Australian summers but its beauty invites persistence.

I. tectorum, which also hails from Japan and originally from China, has also been recorded in Burma. It has been referred to through history as "the roof iris of Japan", as it was cultivated thus on the thatched roofs of their houses over the centuries. Several theories have been put foreward to explain this peculiar custom but two seem most likely. The rhizomes, pounded up, were the source of the Japanese women's face powder; as all the land was needed for food they used the roofs rather than go without their cosmetic. The roots were also a very good binding agent with the clay and thatch and thrived in this ususual abode. In ordinary cultivation *I. tectorum* is very easy to grow in a soil enriched with manure, in a sunny well-drained position. It's a gross feeder which quickly exhausts its nutrients so it should be lifted, and old spent rhizomes removed, and replanted every two or three years, after spring flowering in October or in early autumn. The flowers are the largest of all the evansias, being 8 to 10 cm wide on a stem, usually with one side branch, 25 to 35 cm high. The flower spathes carry one or two flowers which are lavender-blue with darker blotches and veining on the falls and a very prominent dissected white crest. The apple green leaves are ribbed and broad, emerging from thick white rhizomes similar to the bearded species. If a well-grown clump of *I. tectorum* in flower is an impressive sight, its white form *alba* is unforgettable. The delicate flowers are pure white except for a few yellow veins around the crests and hafts of the falls. Ths blue form has an unfortunate tendency to exhibit an unsightly leaf virus which discolours them badly. As it sets seed freely it is easy to replenish stocks as seedlings are virus-free.

There have been several hybrids made with bearded irises, one being Paltec (*I. tectorum* x Edina, a tall bearded hybrid) which has the characteristics of *I. tectorum* but with blue-lilac flowers similar to the tall bearded irises, The other hybrid, Loptec, is similar, with beards surmounting the crests. Queen's Grace (*I. wattii x I. tectorum*) raised by the late Jean Stevens, a New Zealander, from seed is another cultivar which promises increased vigour. Other hybrids however have not persisted. Recently a few tetraploid forms of *I. tectorum* have been developed by using colchicine as an inducement. Plants and flowers increase in size and numbers have resulted but are not yet commercially available. I am eagerly watching progress of a couple of these seedlings.

The other three evansias are native to North America. *I. cristata*, which has been known since the middle of the 18th century, is the foremost species in cultivation and in the wild. It is a delightful plant for a damp protected rock garden, hailing as it does from the moist woodlands of the Eastern states in the Appalachian and Ozark Mountains. It grows on neutral soils on banks, ledges or on the flat. The common form has bright lilac-blue flowers but many other colour forms in shades of lilac, lavender, blue-purple, and violet have been recorded. There are also several albino forms. The small many-branched rhizomes produce their 1 to 3 cm wide bright green fans of leaves 15 cm tall. The flowers emerge almost stemless from the leaf spathes, the perianth tube being all that raises the flower above the foliage. This iris can grow quite vigorously in a semi-shaded rockery in damp rich well-drained soil. They require lifting and replanting every two or three years as the clumps tend to die out in the centres; this is best carried out after flowering in October.

I. lacustris, known as the "lake iris", is very similar to *I. cristata*, and has sometimes been regarded as just a miniature form of that species. The natural habitat is confined to the Great Lakes region in moist sands and gravels in light shade on the floor of the cedar and fir forests. As with others of this group it must have dampness but also prefers a cooler climate and good drainage. One description I encountered was the point that it grew around Lake Huron but not actually **in** it ! It is also found in abundance in sandy woods and bogs around Lake Superior. Its colour is usually lilac-blue with golden crests, with a whitish patch on the falls similar to *I. cristata.* There is also an albino form. It is certainly a very miniature iris with its leaves only 7.5 cm high, a very short perianth tube and the flowers scarcely more than 2 cm across. The leaf fans are held more erect than most other evansias, including *I. cristata.* I find it difficult to keep from year to year compared with *I. cristata* but it comes from cooler climates, making it intolerant of summer dryness and especially insufficient shade.

I. tenuis, discovered in 1881, is relatively little known as it was previously linked with the Californian iris group. This was due to its natural distribution in North-western America. It is very localised, inhabiting only an area of Clackamas County in Oregon, growing in dense mats in cool leafy soil in the Douglas Fir forests. The leaf fans which are very long and thin, 30 by 1 to 1.5 cm emerge from widely creeping long slender rhizomes. The flowers resemble a tall *I. cristata* but the stems are branched and 30 to 35 cm high, so *I. gracilipes* is probably its closest relative. The flowers themselves are small, pale lilac, 3 to 4 cm wide with a crest that is merely a yellow ridge. To my knowledge this iris has never been available in Australia. I have been unable to locate seed either. It is described as being hardy, but may be difficult to transplant due to the character of its rhizomes. *I. tenuis*



left:
IRIS JAPO-WATT

below: IRIS "BOURNE GRACEFUL

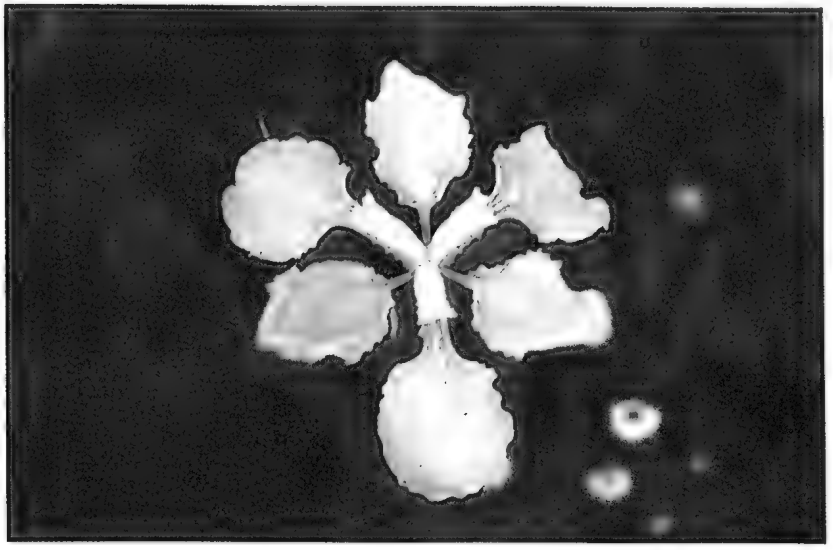
(photos: R. GULLY)



above: IRIS WATTII



right: IRIS TECTORUM ALBA









top left:
PHYLLOSTACHYS NIGRA 'BORY'
(Royal Botanic Gardens, Melbourne)

top right:
BAMBUSA VULGARIS 'VITTATA'
(Rockhampton Botanic Gardens)

bottom left:
PLEIOBLASTUS VIRIDI-STRIATUS
(Royal Melbourne Gardens, Melbourne)

blooms in late spring but is also quite a reliable re-bloomer.

Two of the irises I have described have been accorded medecinal uses in China in a recent translation from that country. *I. tectorum* has been used to relieve rheumatic pain, detoxification and indigestion, while *I. japonica* is prescribed as an antitode, analgesic, laxative, and a means of reducing swelling. Whether it actually helps these conditions is not mentioned! *I. tectorum* is sensitive to hydrogen fluoride and has possible use in monitoring fluoride pollution.

In Japan, *I. japonica* even featured as a weapon of war in an indirect way. It was called "Shaga" and there is a fascinating story of it having been planted on steep slopes surrounding the castles in Japan's feudal era. "Enemies rushing up the slopes to attack would slip and fall when they reached the slippery foliage and while floundering thus were very vulnerable to spears thrown from the parapets; thus iris caused wariors to "lose face'", wrote Dr Hirao.

Accord them the care they deserve and the evansias will amply reward you. All are interesting and some are real treasures. Species and hybrids are now becoming more readily available at quite reaistic prices. Highly recommended are the *tectorums*, Bourne Graceful, and *I. cristata*, which are quite hardy and among the most beautiful of irises. There is plenty of scope for an amateur hybridizer with evansias too.

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Species Iris Study Group of N. America (Bulletin 1968 to 1985 incl).

Inscrutable Bamboos and a Conifer Fraternity

by Roger Spencer

There is no doubt that the bamboos, one of the four sacred plants of the east, are gathering a stalwart band of Australian supporters. The greatest number of requests for living plants from the Royal Botanic Gardens in Melbourne has been for root-stocks of our neglected bamboos. We have had enquiries from avid collectors in New South Wales "rhizome-ripping" round the continent, from enthusiasts wanting to find out the species that are available in Victoria, from Government concerning the commercial species suitable for producing edible bamboo shoots, and from numerous private individuals who are quite convinced that there is a dollar or two to be made from the right bamboo species used in the right way. The uses made of bamboo in Asia and India are wide-ranging; for all sorts of structural features from houses to ladders and furniture, from household ornaments to paper pulp, from food to artistic inspiration. Bamboo seems to have stimulated Chinese and Japanese literature and art in much the same way as the countryside fired the English romantic poets.

The news is that in Queensland and Western Australia especially the ornamental potential of these graceful plants has been recognised and specialist nurseries are getting underway. We certainly have a climatic range in Australia that will support a wide range of these plants, and there are three species of the genus *Bambusa* indigenous to northern Australia. Bamboos are becoming fashionable. But why has all this not happened before? Why has the interest been slow to develop, or are there some special problems that need to be confronted when growing these giant grasses?

These questions prompted me to do a little research, especially timely as we intend to establish a walk-through section in the Gardens devoted entirely to bamboos and ornamental grasses. Children already derive enormous pleasure from running through the tall bamboo culms and the educational value of such a collection is obvious, particularly as we are closer to Asia than Europe geographically and the bamboo has such an important place in Asian culture.

I made a brief investigation of the American experience of bamboo culture. It appears that there was a considerable following in the 1920's and at this time the U.S. Department of Agriculture strongly promoted bamboos for their structural and other properties, but somehow official attempts to establish bamboo growing as a small industry were unsuccessful, and in 1961 the Department came to the official conclusion that large-scale growth of these plants was not to be recommended because the market for the product was extremely limited. It is interesting to note that one of the most informative books published on the subject, "Bamboos" by F.A. McClure, 1966, listed 22 nurseries as sources of bamboos in the U.S.A. So what went wrong? Why the sudden loss in popularity in the '60s and '70s?

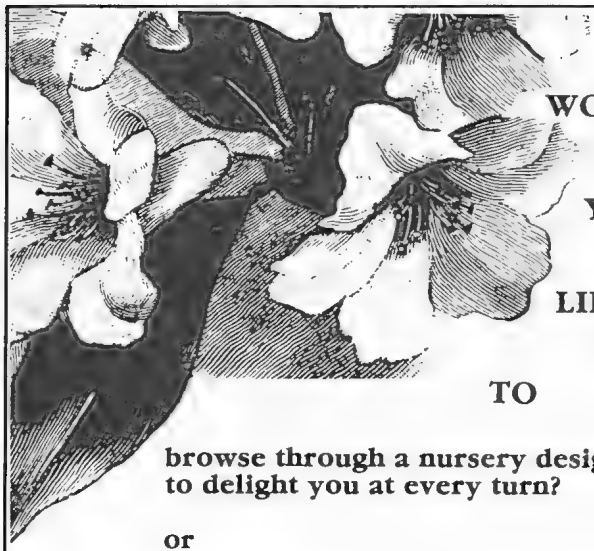
Bamboos fall into two broad groups; those that are tropical in origin and grow as clumps and those that are temperate and are rampant spreaders. There is no doubt that the spreading bamboos have upset many people and have earned themselves a bad reputation. An early sixteenth century Japanese Haiku poem (loosely translated) declares:

"Dammit, they must be pulled up all the time,
My bamboo shoots grow in my neighbour's yard".

The damage caused by these spreaders has surely cost some people dearly, but this cannot be the whole story. They **are** attractive plants and not all spread like this. Many of the "tropicals" can grow in Melbourne's climate. Another possibility is that the importation of new and exciting species and cultivars is severely restricted by plant quarantine procedures. Being in the broad "grass" grouping of plants (they differ from the true grasses chiefly in having leaf petioles) they may carry diseases, chiefly rust fungi, that could threaten cereal and forage crops. In America there is a two year wait for plants in quarantine. In Australia most ornamental genera may be imported under permit for fumigation and growth in a government or approved private plant house. Adelaide Botanic Gardens have successfully introduced bamboos from Hillier's nursery in England. No permit is required for seed but all imports are inspected on arrival and treated if necessary. Another possibility is that we are simply ignorant of the group and are therefore shy of singing its praises and exploring its potantial. I went to a nursery the other day that stocked three sorts; "Malaysian Bamboo", "Black Bamboo" and "Bamboo". I can only sympathise with the lack of a botanical name, to identify these awkward customers you often need flowering stalks and these are generally not forthcoming. Even with the flower head it is not always easy to be sure. This is an area where at the Botanic Gardens we hope we can be of some assistance. The new collection will be clearly and accurately labelled and will include as many of the commoner bamboos as possible. Occasionally, bamboos will, after many years, suddenly flower and die, but this is rather rare and often some living shoots remain.

Whatever the inscrutables associated with bamboos, they are certainly in favour at present. The American Bamboo Society was founded in 1979 and is flourishing. At Kew Gardens in England the bamboo collection, which had deteriorated badly as the different species had run into one another (a problem that can be overcome by the careful use of containers and barriers), is now back in order and the English bamboo society, known as the Bamboo Network, is as healthy as is its counterpart in Germany. Europe's most celebrated Bambuseraie at Prafrance, France, is a great tourist attraction.

Anyone who is interested in exchanging information on bamboos, receiving or contributing to a newsletter and



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discovering bamboo sources should contact:
The Bamboo Network,
Glen Esk Road, Rollands Plain, N.S.W. 2441.

And now for something quite different. Readers may be interested to know that a small group of people from around Australia, about thirty at this stage, has formed to exchange ideas and information about their common interest, conifers. The group is largely the brain-child of Alistair Watt, an avid collector who lives in the Otways at Lavers Hill. He is an amateur botanist in the Kingdon-Ward tradition; that is, he grows and gets what the trade or his neighbours cannot provide. He has travelled on botanical collecting expeditions to Papua New Guinea, South America and elsewhere. There is always a new trip up his sleeve. His collection of rare conifers (he has over 200 species) is quite exceptional and he is keen to unite a few kindred spirits with a view to eventually forming a conifer society, but first of all circulating a newsletter and sounding out the potential interest. The contact address and phone number for further information is:

Mr John Beetham,
Royal Botanic Gardens,
Birdwood Avanue,South Yarra, Vic. 3141 (phone (03) 63.9424 (9 am to 4 pm).

The 1986 Leura Gardens Festival

The 1986 Leura Gardens Festival will be held for a period of nine days commencing on Saturday 11th October, until Sunday 19th October. Ten privately owned gardens situated in Leura will be opened for inspection, and visitors will be able to inspect some outstanding examples of Blue Mountains gardens.

The springtime displays to be seen in gardens of the upper Blue Mountains are always at their peak in October, and the owners of the ten gardens are well advanced with their preparations to ensure that visitors will, once again, be able to enjoy the delights of these gardens with their presentation of cold climate trees, shrubs and plantings of annuals and bulbs.

The annual Leura Gardens Festival, which has been held for over twenty years, has a well deserved reputation as one of the leading horticultural events in Australia, and attracts many visitors from all States, as well as from overseas.

The Leura Gardens Festival Committee is a voluntary organization, and all proceeds will be donated to the Blue Mountains District Anzac Memorial Hospital, as has been the custom since these annual Festivals commenced.

The adult charge for inspecting the gardens will be $1.00 per garden, or $4.00 for a ticket to see the ten gardens which can be used on any day during the Festival. Children will be charged half the adult rate.

Intending visitors may obtain further information by writing to the Leura Gardens Festival Committee, PO Box 131 Leura, N.S.W. 2781, or by telephoning the Committee Chairman, Mr W.D. Jensen, on (047) 82.2363, or the Hon. Secretary, Mr L.S. Morel on (047) 59.1963.

Making Gardens in Colonial Australia

by Howard Tanner

The British Government, on Sir Joseph Banks' recommendation, thought it appropriate to send a group of urban convicts to Australia as agrarian settlers — it is not surprising that the venture came close to failure.

Governor Phillip had secured seed and live plants at Plymouth, Rio and the Cape, and of necessity they had to be brought rapidly to fruition. These, with any edible native productions, were to sustain the populace of New South Wales.

Since Sydney's climate was erratic and extreme by English standards, only the tougher species survived. Dry spells denied regular watering, though storage tanks cut into the creek beds prolonged the supply for cartage by wooden pails and watering cans. By September 1788 Phillip could write to Banks of flourishing grape vines, orange and fig trees — all plants derived from the Mediterranean region.

Many, such as Captain John Piper, nurtured a vision of northern climes and cleared back the native foliage to plant Scotch firs, larches, and hawthorn hedges, for the local trees were generally despised for their dull colouring, strangely shaped leaves, and irregular form. The exceptions — which displayed European characteristics or were botanically curious — were accepted.

Thus the deciduous White Cedar, *Melia azedarach*, could form the centrepiece to a carriage loop, while the Norfolk Island Pine, and its cousins the Bunya Bunya and the Hoop Pine, were chosen for their landmark qualities in an otherwise horizontal landscape.

Drought hardy plants grown easily from seed or cuttings thus proliferated, and by 1790 Watkins Tench could write of geranium hedges in Sydney, and of bananas thriving on Norfolk Island. Mulberries and pomegranates were also successful.

The typical cottage garden sprang from such beginnings. At Georgiana McCrae's homestead on Port Phillip Bay, vines, geraniums and roses were used to embower the verandahs, with nasturtiums, iris, tulips, hollyhocks, wallflowers, carnations, alyssum and poppies in the garden beds — the fuchsia having but recently been eaten by the cow!

While chamomile, opium poppy, belladonna and dandelion were overtly imported for medicinal purposes, aesthetics and sentiment were additional factors.

Godfrey Mundy, an English visitor, was to comment thus on a Sydney horticultural show: "Some of the producers evince their fealty to their native land by exhibiting specimens of her weeds, or more properly field flowers, strangers to the colony and difficult to rear in the climate. I found myself adoring a buttercup, idolizing a daisy, and ardently coveting possession of a glorious dandelion, which, classically labelled "Leontodon taraxacum" occupied one of the highest places at the Exhibition, and was treated as an illustrious foreigner".

Some of the new introductions were, if anything, a little too successful. Lantana, Scotch Thistle, Prickly Pear, and privet took over from the native flora, while Calliopsis, briar rose, Arum lily and certain daisies and iris naturalised along the roadside.

In 1816 Governor Macquarie had authorised the formation of Sydney's Botanic Gardens, on the site of the first farm. Avenues of English Oak, Italian Stone Pine, Swamp Mahogany and Blackbutt were formed, providing an unusual mingling of Australian and imported species. This, and later



The park landscape surrounding Killymoor in Tasmania with its hawthorn hedges and stands of ancient pines shows more completely the 19th century endeavour to transform the natural scenery.

acclimatisation gardens, played a vital role in the supply of economic and ornamental plants until the advent of the private nurseries of the 1820s, of which the most celebrated belonged to the Macarthurs of Camden Park.

The mood of early colonial gardens has been evoked by Hardy Wilson in his brilliant essays: "The stone flagged paths bordered with box and rows of red China roses; the tall camellias placed side by side, and violets in their shade; bushy tree-box like sentinels at the corners of wild paths overhung with pomegranates; old Saffrona rose gnarled and fragrant before the window, and Sweet Bay close beside the walls. There are blue periwinkles in the shadow of olives over by the fences, and oleanders reach out from the olives for sight of the sun; and at their feet the long grasses where purple flag (iris) and oxalis bloom".

To this list of hardy plants utilised in the 1830s can be added: willow, poplar, robinia, bamboo, yucca, aloe, laurel, photinia, plumbago, agapanthus, clivia, wistaria, and jasmine, cape bulbs and the hibiscus, chiefly the blue-mauve flowered *Hibiscus syriacus*. *Magnolia grandiflora*, Cape Chestnut and the Tree Gardenia were to be found carefully nurtured and given pride of place in plant collectors' gardens. Apparently, the Frangipani was yet to be introduced, while the Camphor Laurel was a rare item.

Legend has the Chilean Pepper Tree, *Scinus molle*, being taken by forty-niners to the Californian goldfields and thence to the Australian rushes in the 1850's. It quickly naturalised in the Picton district of N.S.W., and found its way to nearly every homestead back gate in inland Australia.



North Coast of N.S.W. and South Seas vegetation inspired the creation of fern gullies and palmatums in larger gardens after 1860. This example, by William Guilfoyle, in Melbourne Botanic Gardens, dates from 1873.



The high Victorian garden at Rouseville, Hobart, has lawns edged with clipped box hedging and garden beds accented by distinctive highly textured or coloured planting — here a mature clump of Agave americana.

The first photographs, circa 1860, shows the new found popularity of figs as park trees. Their giant green-black forms were to dominate the eastern cities; *Ficus benjamina*, the Indian weeping fig, in Brisbane, and the Moreton Bay Fig in Sydney. Beneath them the new Indian couch grass provided an indestructible sward.

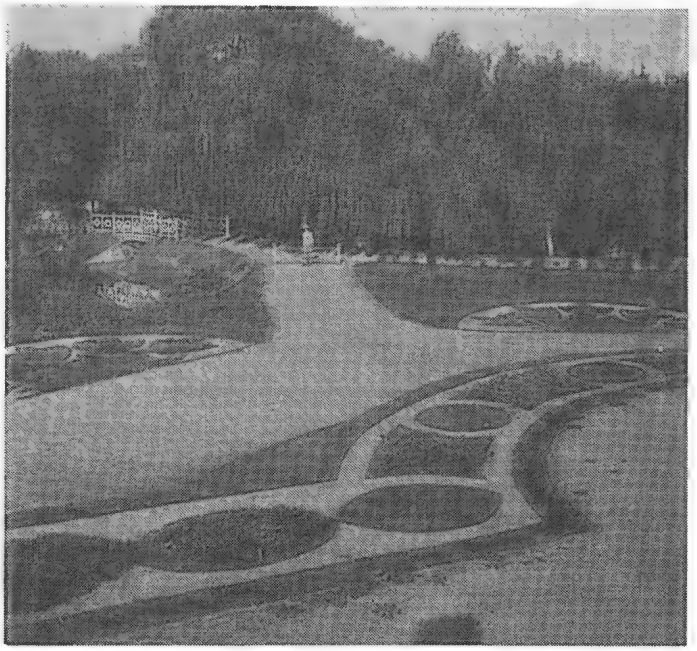
The figs were but one sign of the increasing acceptance of subtropical plants compatible with the eastern seaboard. Michael Guilfoyle's Exotic Nursery in Double Bay was by 1866 specialising in South Sea plants, including the Nicka from New Zealand, the Bangalow and Cabbage Palms of Illawarra, the lofty and beautiful tree ferns of Norfolk island. Guilfoyle was possibly responsible for the introduction of the Jacaranda from Brazil; its initial flowering earned it the nick name of the "Paradise Tree". However, it is confirmed that Guilfoyle perfected the propagation method which enabled its widespread use after the mid 1860's.

By now reservoirs, windmills, water tanks and cotton-covered India-rubber hoses had begun to ease the hardship of creating a garden. Lawn mowers were replacing scythes and a lusher kind of garden came into being. Rachel Henning

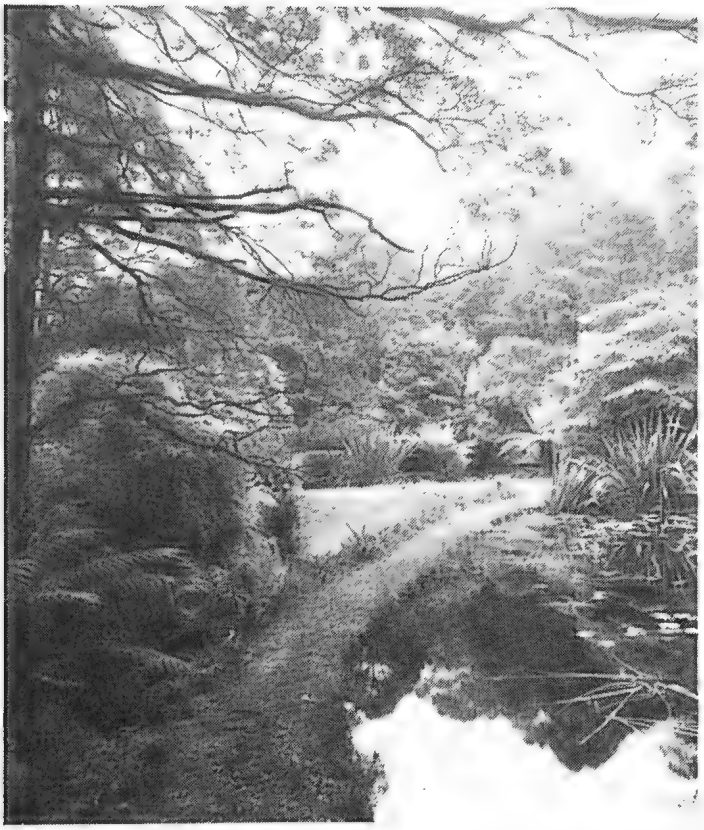
described Canterbury House near Sydney in 1871: ".. the drive goes on through beautifully flowering shrubs, (and) turns around a bed of perfectly dazzling azaleas and camellias . . . there are besides roses and geraniums everywhere. The azaleas were in full bloom when I left. A mass of white, purple and red."

Palms offered the final 19th century flourish of finding planting appropriate for Australia. While Lord Howe Island's unique Kentia Palm became celebrated as the correct embellishment for every sitting room and "palm court", N.S.W. Government Botanist J.H. Maiden was trying to give New South Wales a suitably tropical look by planting palm avenues; lofty Canary Island Date Palms in civic squares such as Macquarie Street in Sydney, and the smaller blue-grey Wine Palms along driveways and suburban streets.

By 1900 a wide range of plants was available, and the initial restrictions of forming gardens in Australia overcome.



Willows growing along a water course in the Adelaide Botanic Gardens. Early Australian willows were reputedly derived from cuttings taken at Napoleon's grave on St. Helena. Note the elaborate "carpet" bedding and rustic bridge shown in this circa 1870 photograph in the possession of the Adelaide Botanic Garden.



The "hill stations" of the late 19th century were located in settings of lush, elevated bushland. Paths, lakes and exotic planting were introduced to highten the effect. Here at Hascombe, Mount Macedon, the lake edge is accented by ferns, New Zealand flax, a tree of weeping formation and an octagonal summer house (not seen).

Editor's Note

This is an introductory article to an important topic. Howard Tanner's information base has been assisted by the recent studies undertaken by Oi Choong, Helen Armstrong and Jennifer Stackhouse. It is to be hoped that additional research will enable the production in the near future of a detailed guide as to when plants were successfully introduced into Australia and the date at which they were readily available from nurseries. Such a guide would be invaluable for anyone restoring a period garden.

All photographs by Richard Stringer.

Sundials

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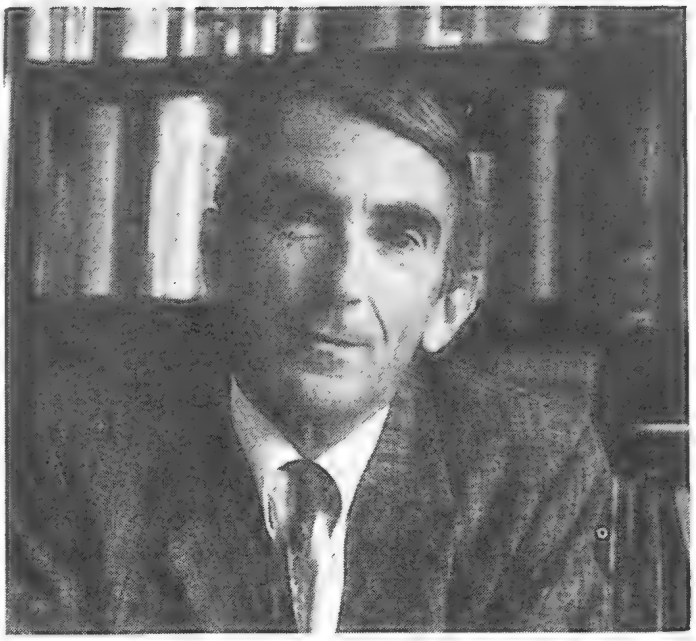
Sundials Australia is a firm in Adelaide specialising in making sundials that are scientifically designed for any given location.

A detailed catalogue is available for $3.00 posted, from;

N.S.W. and A.C.T.: The Australian Garden Journal, PO Box 588, Bowral, N.S.W. 2576.

Other States: Sundials Australia, 3 Bedford Street, Kensington Park, S.A. 5068.

PROFILES



Professor George Seddon

George Seddon was born in Berriwillock, Victoria, in 1927, took an Honours Degree in English at the University of Melbourne, studied Science at the University of Western Australia, and completed a MSc and PhD at the University of Minnesota (in Geology).

He has taught at Winchester College in England, the British Institute, the University of Lisbon, the University of Toronto and the University of Western Australia in the departments of English and Philosophy. In 1970 he spent a year as Professor in the Department of Geology and Geophysics at the University of Oregon.

From 1972-74 he was Head of the School of History and Philosophy of Science at the University of New South Wales. He was Director of the Centre for Environmental Studies at the University of Melbourne from its inception in 1974 until the end of 1981, when it was amalgamated with the Department of Town and Regional Planning to form the School of Environmental Planning. He has been Dean of the Faculty of Architecture and Planning since 1982.

He is a Fellow of the Australian Academy of Technological Sciences; Honorary Fellow of the Australian Institute of Landscape Architects; Honorary Fellow of the Royal Australian Planning Institute.

Professor Seddon has published books and papers on a wide range of literary and scientific subjects. His books include **Swan River Landscapes; Sense of Place; A Landscape Assessment of the Southern Mornington Peninsula; Man and Landscape in Australia; An Open Space System for Canberra; Somewhere to go on Sunday; A Guide to Outdoor Melbourne.**

Dr Heather Dick

Heather Dick is a retired radiologist, and has had her garden in Ballarat for the past forty years.

She spent five years in England before moving to Ballarat, and her gardening ideas were much influenced by the English tradition. She believes that English gardeners are the best in the world and grow the best plants.

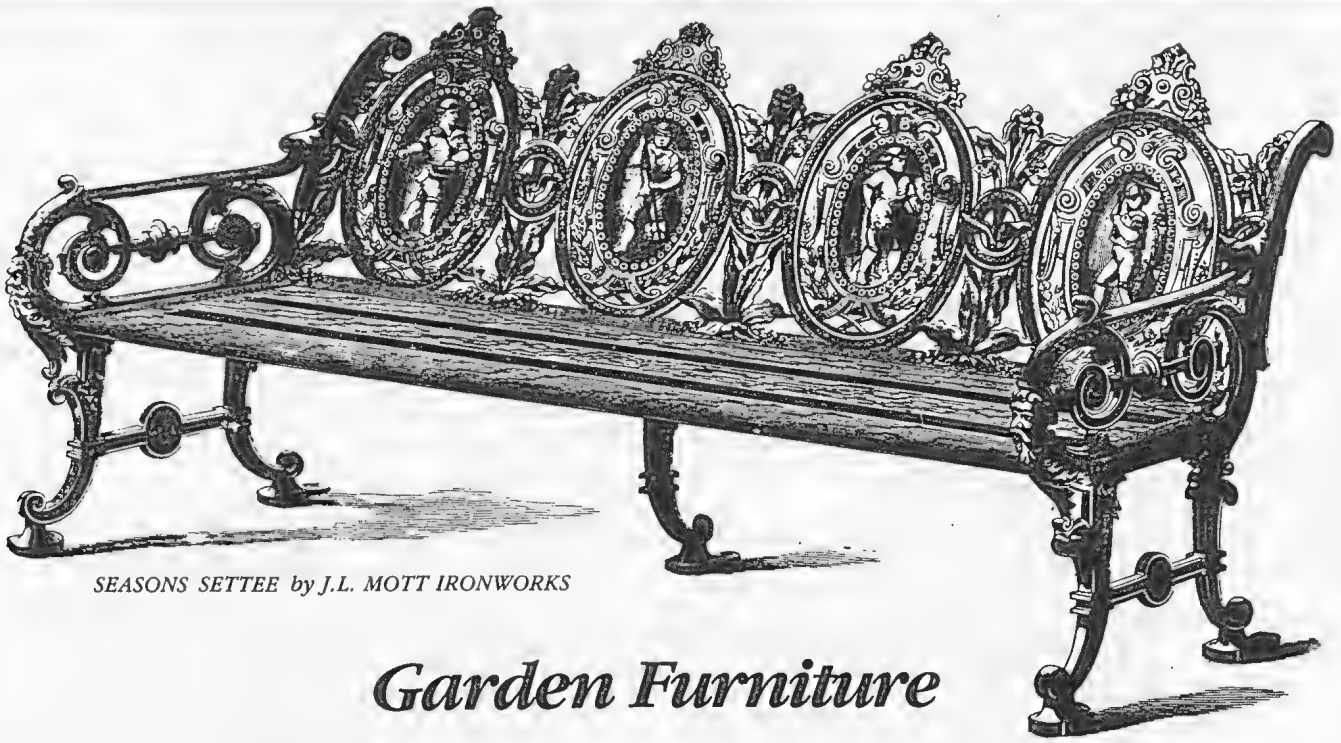
Her abiding interest in rock plants began many years ago and was reinforced by contact with the good rock gardeners in the Dandenongs and in Ballarat, and also by attending conferences in England (in 1971 and 1981) and in U.S.A. (in 1976).

Robyn Gully

Robyn Gully describes herself as "housewife, mother, registered nurse (part-time), floral artist and botanical collector". Irises have been of primary interest and study since childhood, when she was first introduced to *I. unguicularis*. Specializing in irises began in 1971, starting with the species and more recently the whole genus. She is a member of the Iris Society of Australia (Victorian Branch), SIGNA (Species Iris Study Group of North America), ASI (Aril Society International), the Society for Pacific Coast Native Iris, and the New Zealand Iris Society Species Group, and has many private contacts both locally and overseas. She is always enthusiastic in promoting *Iris* species and extending knowledge of them.

Howard Tanner

Howard Tanner is a principal of the firm Howard Tanner and Associates Pty Ltd, architects and conservation planners, of Sydney, and of Paul Knox and Howard Tanner, landscape architects. He is author of "The Great Gardens of Australia" (with Jane Begg, Macmillan 1976, new edition 1983) and "Towards an Australian Garden" (Valadon Publishing, 1983), and is immediate past Chairman of the Australian Garden History Society.



SEASONS SETTEE by J.L. MOTT IRONWORKS

Garden Furniture

Garden furniture has come a long way in the past ten years or so. No longer is the choice limited to the typical redwood "BBQ set" and the occasional piece in acrylic or fibreglass. Now the choice is wide open — traditional or modern, formal or causal, locally made or imported, budget-priced or luxury, timber, cast-iron, aluminium ... you name it. Which, considering that our climate enables us to eat, entertain or merely relax outdoors for much of the years, is as it should be.

On Timber Garden Furniture

The ultimate, the most durable — and therefore the most expensive — timber for outdoor furniture is teak, which comes from the South-east Asian rainforest tree *Tectora grandis*. Teak garden furniture has been made since late in the last century, the name Lister being pre-eminent in this field — many original Lister pieces have stood in the same garden for seventy or eighty years. The same firm is now making the Charles Verey designer collection of outdoor furniture which includes reproductions of the two designs of Edwin Lutyens.

Teak needs virtually no attention. In its natural state it is a light golden-brown colour but weathers to a dull silver-grey if untreated, a colour which blends harmoniously in almost any garden setting. Alternatively, if you prefer to keep the original colour, it can be dressed with a special teak oil every few years.

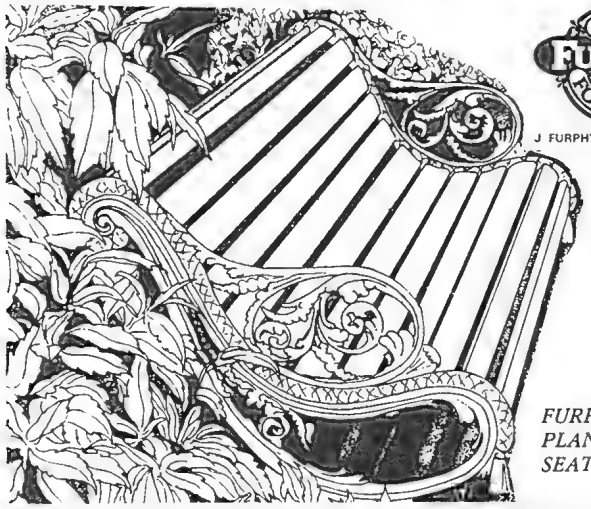
Good quality teak furniture is of an extremely sturdy construction, though not unduly heavy. Besides the Lister range, which is imported by the Adelaide firm Park Lane Garden Furniture, the English firm Barlow Tyrie have been making high quality teak furniture since the 1920's, and this, too, is now available in Australia through Cotswold Garden Furniture, of Roseville, N.S.W.

Many of our native hardwoods also make long-lasting outdoor furniture. Simon Pockley, of Mudgee in N.S.W., has been making a highly individual range of garden furniture from various Australian hardwoods for the past six years; each piece is custom-made to the client's measurements, signed, numbered and dated. Simon recommends that his furniture be treated with linseed oil every three or four years — no less. In Tasmania Trevor Cowell is using the local Celery-top Pine (*Phyllocladus asplenifolius*) which is similar to Huon Pine, as well as treated radiata Pine. Campbell Robertson-Swann, who runs the aptly named "Outside-In" shop in Sydney's Paddington, sells a range of "bush" furniture which, he says, is "as near to the tree as you can get"; he likens the use of this furniture, which is made by talented local craftsmen, to "creating an environment within an environment". These pieces are made from ironbark and gum, literally from the trunks and limbs of trees with virtually nothing done to alter their form. While they can be painted, stained or varnished, Campbell says he prefers to see the natural look retained. Surprisingly, these benches and chairs are extraordinarily comfortable !

Another very durable tropical hardwood is Iroko, which is featured in the Ashworth Leisure range, also imported by Park Lane Garden Furniture, and which is described more fully under the heading below "More about Garden Furniture". Iroko, like teak, may be left untreated to weather to a silver-grey or may be given a dressing of teak oil. On no account should it be painted, stained or varnished, since the natural oils in the timber resists adhesion by these materials.

Cast-iron Garden Furniture

Among the garden antiques remaining to-day are several types of seats and benches made in the late eighteenth



FURPHY PLANTATION SEAT

century of "wrought" iron. They were particularly graceful in form and gave a feeling of lightness and delicacy.

Wrought iron, however, required constant attention if left outside, and unless frequently painted deteriorated through rust. But cast iron was durable and inexpensive to produce. By the nineteenth century cast iron was featured extensively in decorative work and castings were made to imitate wrought iron. Motifs such as acanthus leaves, masks, animal and floral motifs, grapevines, fleurs-de-lis and so on were copied from wrought iron work and incorporated in patterns for cast iron moulds.

The ease and relative inexpense with which ornate pieces of furniture could be made appealed to the Victorians and as production increased cast iron developed its own heavy sculptural form as can be seen in the "Seasons" bench illustrated.

By the mid nineteenth century there was a large list of outdoor furniture available and it was in this period that many delightful designs were invented. Around 1858 the Coalbrookedale Company of England designed and produced the famous "Fern seats. At this time most all metal furniture was made in the manufacturing centres of the English Midlands. America was also making cast iron furniture — the main firms were based in New York, Boston and Cleveland, and styles varied from rustic, neo-Rococco, Gothic, and Renaissance through to the most popular, those of the floral and naturalistic patterns which were thought to be more in keeping with the garden.

One well-known firm in New York was the J.L. Mott Iron Works. Their catalogue of 1875 is truly fascinating. The range of products was immense, and among the scores of lithographs of cast iron fountains, statues, lamp posts, urns and columns, are the garden benches. Two, the "Seasons" and "Convolvulus" have been reproduced and are available at Duane Norris Garden Designers in Woollahra, Sydney.

The pride with which these foundaries produced their items is shown in this excerpt from the Mott catalogue of 1875: ". . . being convinced of the growing taste for and appreciation ofthe artistic and ornamental in our manufactures we have spared not exertions or expense in securing the very best talent in getting up new and original designs . . . we have observed a judicious care in our selection, and think there is nothing here represented which does not possess some artistic merit, and certainly none which can offend a refined and cultivated taste . . ."

An interesting range of cast iron garden furniture also comes from the Furphy Foundry in Shepparton, Victoria. This business started in a blacksmith's shop in Shepparton in 1873. Its first order for furniture came when a government department wanted some cast iron hall stands in 1890. In the 1920's local councils were being supplied with garden seat ends (the original pattern of which still exists), but it was not untill the 1950's that production of garden furniture for sale to the general public started in earnest. Now the firm produces a range of traditional garden furniture, mainly authentic reproductions of nineteenth century seats and tables. The Furphy Plantation Seat was found on many pastoral properties at the end of the last century, while the Terrace Table, which has a marble top, was used in Australian cafes and luncheon rooms around the turn of the century.



COMMODORE RECLINER from COTSWOLD GARDEN FURNITURE



GIDLEIGH TWO SEATER
from
THE CHARLES VEREY DESIGNER COLLECTION

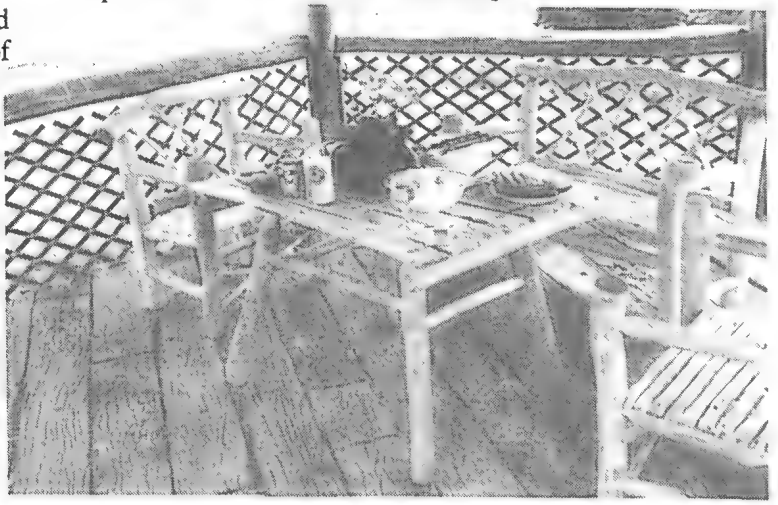
The Ashworth Leisure range (see above) marries old styles with new materials. Originally cast iron was used for the frames, but this has now been replaced with a high-silicon aluminium alloy, which will not rust and which is both durable and light. It is finished with an electrostatically applied polyester coat, and either black, brown, green or white finishes are available. Some of the most popular lines in this range are the "Lion's Head" benches and tables, the "Royal Lily" table and the grape carver chairs; the "Venetian" range of table tops are made of a combination of natural marbles and resins, that is hard-wearing and non-porous.

Joy McLisky, on Queen Street, Woollahra, is selling authentic reproductions of a traditional timber and metal folding garden chair; these are also available at Garden Architectural in High Street, Prahran, where one may also find interesting original pieces of outdoor furniture suitable for period gardens. Back in Woollahra, the newly opened Parterre Garden has some interesting reproductions of Victorian wire-work furniture.

From cast iron the natural progression was to aluminium. In recent times many foundaries have turned to aluminium as it is lightweight, virtually indestructible and never rusts. Let us hope that the few remaining cast iron foundaries, which take pride in reproducing furniture of a hundred years or so ago, continue to do so, for nothing lends more charm and grace to a garden than a garden bench with dignity reminiscent of the Victorian era.

More on Garden Furniture

Harriet Wilson opened her "Summer House" business in Townsville in northern Queensland, only a short time ago, inspired by her need to find suitable garden furniture for her own garden. She is now selling both wooden and wrought iron benches and seats made by local craftsmen, as well as importing furniture; she hopes soon to be selling reproductions of early Queensland garden furniture.

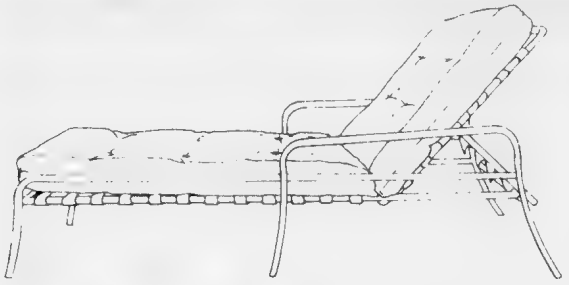


"BUSH" FURNITURE
from
OUTSIDE IN. PADDINGTON, N.S.W.



Garden Seat by Simon Pockley

At the other extreme is the ultra-modern casual-elegant furniture made by Tropitone of Melbourne. The frames of their tables, chairs and lounges are all-aluminium, the joints welded rather than riveted, and the pigmented plastic coating is applied electrostatically in powder form, then melted on, thus sealing the whole piece. Seating straps are extruded from pure vinyl compounds with ultra-violet stabilisers, mildew inhibitors and elasticity mixed in; cushions are made of an American synthetic fabric called "Textilene" and the table tops are acrylic, which is said to be seventeen times stronger than glass. With all that, it is hardly surprising that Tropitone furniture is chlorine and salt spray proof!



CHAISE LOUNGE

tropitone

Names and Addresses of suppliers:

Park Lane Garden Furniture, 87 Winston Ave, Daw Park,SA 5041

Cotswold Garden Furniture, 61 Boundary St, Roseville, NSW 2069

Simon Pockley, 14 Court St, Mudgee, NSW 2850

C. Robertson-Swann, Outside-In, 58 William St, Paddington, NSW 2021

Trevor G. Cowell, PO Box 22, Perth, Tas. 7300

The Summer House, 95 Stagpole St, West End, Townsville, Qld. 4810

J. Furphy & Sons Pty Ltd, New Dookie Rd, Shepparton, Vic. 3630

Duane Norris & Associates, Shop 8, 118-122 Queen St, Woollahra, NSW 2025

Joy McLisky, 42 Queen St, Woollahra, NSW 2025

The Parterre Garden, 33 Ocean St, Woollahra, NSW 2025

Garden Architcetural, 517 High St, Prahran, Vic. 3181

Tropitone Furniture Co. Pty Ltd, PO Box 145, Moorabbin, Vic. 3189

Product News

The Grotub

Seedlings and cuttings require constant warmth in the soil in which they grow; most electrically operated propagating equipment which provides this warmth has, in the past, been too expensive for most home gardeners.

However there is now available the officially approved "Grotub" which has a low running cost and retails for only $99.00.

This propagating box is constructed of high quality plastic, and as the heating element is concealed in the base there are no wires in the soil to be damaged. The unit even has its own drainage system, so over-watering can create no problem of moisture seepage contacting the heating element. This element provides a constant temperature below the propagating mix, thus creating its own heatbank. Running costs are about the same as for a 40 watt electric globe.

Two models are now available, one for seeds which has a temperature control 0 to 25 degrees, and one for cuttings which does not need a temperature control, since the depth of propagating material builds up its own heat bank and can be switched off during the day with little drop in temperature.

Further details are available from:

Grotub (Aust), c/- PO Epsom, Vic. 3551; tel (054) 48.8494.

Agrosoke

Agrosoke granules absorb water — up to forty times their own weight; plant roots attach themselves to the hydrated granules and are able to draw on this additional water resource as needed. Thus the need to apply water is greatly reduced.

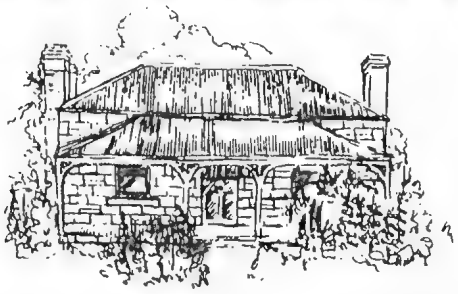
Agrosoke also aerates the soil and so helps break up compacted soils; the spongy texture of each granule increases and maintains an aerated growing medium which allows air to reach the plants' roots. It also improves the plants' ability to utilise nutrients.

Agrosoke can be incorporated in the soil, or in the potting mix in the case of container-grown plants. It can be used with seedlings, cuttings and mature plants, and having a neutral pH, on all types of plants.

Agrosoke is distributed in Australia by Top Fertilizers Pty Ltd, PO Box 295 Wentworthville, NSW 2145, and PO Box 15 Huntingdale, Vic. 3166.

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By Dr Lionel Gilbert



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A tour of gardens and historic places personally conducted by Shirley Stackhouse and John Morris. It will follow the style of the very successful Friends tour of Tasmania last Spring and include a number of private houses. Tour numbers are limited.

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John Morris, is well known to Sydney people as the former Director of the National Trust. With his wealth of knowledge and keen love of history, he will provide an informed introduction to the houses of South Australia.

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BOOK REVIEWS

William Kent; Architect, Designer, Painter, Gardener; 1685-1748

by Michael I. Wilson; published by Routledge and Paul
reviewed by John Patrick

The genius of William Kent laid a foundation stone for the development of that most English of styles, the Palladian mansion set in an English landscape. His enormous and varied talents provide a cornerstone to this whole development, especially through his relationship with his patron Burlington and his coterie of artists, poets, philosophers and architects. To some extent each of these was a catalyst to the other so that they raised each other's efforts to higher levels of achievement. The brilliance of this group, and most especially of Kent, is made readily apparent in this excellent new biography by Michael Wilson.

As the author points out in his preface this new work is well overdue, since there has been no comprehensive survey of Kent's career since the pioneering biographical study by Margaret Jourdain. It is particularly fitting that this new work appeared in the tercentenary of Kent's birth.

While always an admirer of Kent's work, it is difficult always to really enjoy it. I had never fully appreciated the diversity of his talents, his personality, his wit and enjoyment of the good things of life, and the vital role he played in his time. To some extent he was most fortunate that Burlington was able to act as his mentor and patron, for he had influence at Court and was able to ensure that Kent received suitable royal patronage.

Yet Kent's list of patrons was remarkably small. He worked for a coteris of Whig gentry, the majority of whom lived in Suffolk or Norfolk and close to London. This, together with his infrequent visits to view site development, led to his being viewed as indolent. Such charges are, as Michael Wilson points out, quite incorrect. How can they be otherwise, when Kent was so extraordinarily prolific, working as architect, designer, painter and gardener?

For us, Kent's contribution as a gardener is of greatest interest. Yet perhaps in Kent more than any other we see the significant relationship between garden design and other arts and sciences. He acts as a major element in this period, reflecting the way in which the Englishman's taste and opinion was modified by his broadest environment.

Wilson provides an entire chapter on Kent the landscape designer. As with all of his other talents Kent seems to have moved into this area almost by accident. It appears to have been a natural progression for his design talent, fired by the influence of Alexander Pope and his Thameside garden at Twickenham. Viewing the remnants of Kent's greatest landscapes at Stowe and Rousham, it is hard to realise the revolution in taste they represent, especially in the light of Walpole's often quoted comment:

"He (Kent) leaped the fence and saw that all Nature was a garden. He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell of concave scoop and remarked how loose groves crowned an easy eminence with happy ornament, and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison . . . the living landscape was chastened or polished, not transformed."

This hardly creates the picture we see today, where classical figures and buildings decorate the broad landscape. Yet in this description of Kent's achievements lie the very essence of the English landscape movement. His role in its development cannot be underestimated.

I spent last Easter weekend delighting in this thoroughly entertaining book. It is well written, humourous, lively and immensely readable, and provides a very effective picture of the career and character of this extraordinary man. It provides a suitable addition to earlier studies on Brown, Repton and Bridgeman by Stroud and Willis, so that our picture of this remarkable period of landscape history is now considerably clearer. This is an excellent book which I unreservedly recommend.

The Gardener's Garden

by Jerry Harpur; published by Viking Books 1985; recommended retail price $30.00
reviewed by Trevor Nottle

Although hardly more than a cheerful excursion through the private and public gardens of England maintained by professional gardeners, this book demonstrates with considerable force the dynamism which pervades English gardening and keeps it at the forefront of the art.

Altogether thirty gardens are described by the men and women who tend them and each entry is accompanied by photographs by Jerry Harpur. Overall, there is a remarkable degree of individuality in attitude and style, both in the choice of gardens illustrated and in the gardeners themselves, ranging from conservation minded lovers of wild flowers and cottage gardens, to those admirers of formalism and the exotic. I found the book refreshing and enervating; each contributor bringing to the pages a spark of enthusiasm and drive which is sometimes absent from the all-consuming passion of the amateur. Here the attitudes are clear cut; gardens must serve their makers and masters, and plants must earn their keep, whether they come from High Tibet or the nearby hedgerow.

As is usual with this style of book the pictures are a major element and will sell the book to many casual browsers; even so the text is extremely good reading and should provide insights of use to many gardeners.

All the gardens are large, and many are frequently open to the public. Yet it is remarkable that they display a diversity which would be uncommon in "open" gardens in Australia. There are lessons here for those who are developing gardens for public viewing.

Specialization and diversity are the key to attracting a good "audience". There is a wider range of climatic and soil conditions in Australia than is found in England, and yet many of our major gardens have a certain sameness which is not found in these English gardens. Public ownership does not have to mean a limited outlook provided that the gardener is confident and has the support of his superiors in developing new themes. Though not a "heavy" book this should be compulsory reading for public gardeners Australia-wide.

Good light reading, spiced with a variety of ideas and many good insights into developing and maintaining gardens, given by a group of clear-thinking professional gardeners.

A Gardener's Potpourri

edited by T.R. Garnett; published by Thomas Nelson Australia, 1986; recommended retail price $29.95
reviewed by Tim North

The sub-title of this book is "Collected gardening wisdom from The Age". In his introduction, Tom Garnett says "it seems a pity that the wisdom and experience incorporated into the weekly gardening pages of a daily newspaper should be allowed to vanish like smoke or the laughter of fools." That is the rationale behind this book.

Although it proves beyond doubt that The Age can claim a galaxy of garden writers which far outshines that of any other paper in the land, such "collected wisdom" does not necessarily make a good book. By their very nature many newspaper articles are ephemeral, sometimes superficial; this is not a reflection on their authors but is due to limitations of space and style, and, more often than not, the need to be topical. Not many newspaper articles on gardening break new ground, so much of what you will read in this book will be drearily familiar. There are a few gems — as usual Tom Garnett's own articles shine out — and it was pleasant to make the acquaintance of Harry Grover, who is one of those rare birds who have been both journalist and nurseryman.

Many gardeners will, no doubt, find this a useful and interesting book for "dipping into", for with contributors like John Patrick, Bill Molyneux, Heather Dick, Phillip Hicks and Susan Irvine, it is certainly not short on wisdom. Pardoxically, I believe that, like so many things that appear uncomfortable at first, this book will improve with age, and to future generations will provide a fascinating record of gardening practices, fashions and skills of the age in which we live.

Elizabeth and Her German Garden

by Elizabeth von Arnim; published by Virago
reviewed by Shirley Stackhouse

For years I have wanted to read Elizabeth von Arnim's book, once famous but long out of print. Now, at last, Virago has reprinted this charming account of a garden, written by Mary Annette Beauchamp, born in Sydney, brought up in England and later, after marrying a German Count, becoming Elizabeth von Arnim. During her lifetime (1866 to 1941) she wrote twenty-one books and was a greatly admired literary figure of her day.

However, the fresh charm of her delight in creating a garden at Nassenheide, one of her husband's country properties, will appeal to anyone who enjoys gardens and gardening as much as it did when first published in 1898.

Poor Elizabeth suffered a great deal of frustration in not being allowed to actually garden. The rigid German conventions of the time decreed that gardening was done by gardeners, not ladies, and Elizabeth had to be content with trying to explain her ideas to a succession of gardeners who sound woefully inadequate.

Some of her ideas did not work — she once planted 15 lb of Ipomoea seed, none of which seems to have come up, and her gardeners either went mad or went to Russia. However, she continued to experiment with her ideas of what gardens should be and defied the German gardening books which said tea roses had to be grown in hothouses, and planted hundreds of them.

Elizabeth not only planted roses (or had her gardeners plant them for her) but also lists their names. To a reader like me who is interested in old-fashioned roses this is a great bonus. She began with China roses, white and pink, with a Persian Yellow here and there, and blossomed out into teas like "Madame Georges Bruant" (creamy-white), introduced in 1887, "Laurette Messimy", another 1887 introduction with salmon-pink flowers and coppery overtones. The Persian Yellows were soon swept away on the tide of the teas — she didn't like anything about Persian Yellow and found its smell particularly unpleasant.

Among her roses, then new but now survivors from an earlier era, of particular interest are "Adam", the first typically pink tea rose, "Devoniensis", creamy-white with a touch of pink at the centre and fragrant, "Safrano" (1839), whose rose outer petals and saffron-yellow inner ones began a line of copper and yellow roses, and "The Bride", pure white and very popular in its day.

Elizabeth's way of growing roses was to plant them in massed beds, each filled with one variety. The rose beds were often boxed in with low hedges of privet and underplanted with pansies. She had so many rose beds that there was often difficulty in finding enough pansy plants to fill them. There weren't enough bedding plants produced in the country district she lived in.

Through the winter the roses had to be protected from the bitter cold by covering or wrapping in straw and some — 'Bouquet d'Or", an 1872 yellow tea, is specially mentioned — were moved into the glasshouse.

There were other plants in the huge, rambling garden. The avenues of flowering cherries and lilacs were much admired by visitors like Hugh Walpole and E.M. Forster, and Elizabeth even became interested in growing vegetables. I wonder if she ever met, or read, Gertrude Jekyll or Vita Sackville-West later in her life. She would have had plenty of opportunity when she lived in England and they shared similar ideas of what a garden should be — a merging of cultivated plants with wild and garden merging with woodland.

Those interested in old gardens and old roses (and aren't we all) will enjoy reading about Elizabeth's German garden. It is a happy book, and Elizabeth's love of gardens shines through as brightly today as when it first appeared.

AUSTRALIAN GARDEN HISTORY SOCIETY

Patron: Dame Elisabeth Murdoch, D.B.E.
Chairman: Mrs J.E. Mitchell
Secretary: Mr Tim North,
P.O. Box 588, Bowral, N.S.W. 2576
Treasurer: Mr Ken Digby,
Shorebrace, Stokes Point, N.S.W. 2107
All correspondence should be addressed to the Secretary

Executive Committee

Under the Society's Constitution the following members of the Executive Committee, having served continuously for three years, are due to resign this year but may offer themselves for re-election:

Mr Lester Tropman (N.S.W.)
Mr Richard Ratcliffe (A.C.T.)
Mr John Patrick (Vic)

Nominations for the Executive Committee may be put forward by any financial members of the Society; each nomination must be signed by both proposer and seconder and must reach the Secretary not later than 1st October 1986.

Subscriptions

Members who have not yet renewed their subscriptions for 1986/87 are asked to do so as soon as possible. Reminder notices were included with the June/July Journal.

Historic Gardens/Landscapes Survey Competition, 1986

Twenty-one entries have been received for this competition. The judging panel, chaired by Professor Richard Clough, will announce their findings before the A.G.M. in November.

Guest Lecturer, 1988

Mr John Sales, Gardens Adviser to the National Trust of England and Wales, has accepted the Society's invitation to be its Guest Lecturer during the Bicentennial Year, 1988.

Letters

Dear Mr North,

The A.G.H.S. weekend in Moree was such an eye-opener (and so much fun !) that I feel that I must write to praise everyone concerned with its organization.

What a super programme those two energetic local A.G.H.S. members, Norma Barne and Jenny Moses, laid on for us visitors ! They boxed the compass around Moree to show us ten fascinating private gardens; as a bonus we also saw cotton harvested and processed, and drove through a lush forest of pecan trees planted with geometric precision. While we travelled in a comfortable air-conditioned coach Norma or Jenny gave us spirited commentaries on the countryside and the places we visited. Without ever seeming to hustle anyone they kept to a tight timetable that still allowed plenty of leisure to explore each garden, and do full justice to the delicious home-made eats for mid-morning, lunch and afternoon tea.

Their skill as organizers was clear from the start, when each of us was greeted with a gift sack of locally grown pecan nuts, plus a map and timetable of our two-day itinerary together with detailed notes about the gardens contributed by their owners. These notes told of the heartbreaking odds against which the owners struggled to achieve the splendid results we saw; each garden a green oasis in the drought-parched landscape, a miracle wrought by tender loving care.

What these gardens had survived read like the plagues of Egypt ! Years of pitiless drought, disastrous floods, cyclonic storms, savage hail, and the harsh climate suffered inland — 'down to minus seven in winter and the frying forties in summer, both a gardener's nightmare" wrote one indomitable plantswoman, who told us she cossets delicate young trees against frost damage by wrapping the trunks in carpet strips and erecting beach umbrellas over them !

Before that weekend I would never have thought of Moree as a venue likely to reward garden lovers. Now I know better. I returned south filled with admiration for the courage and persistence of those Moree gardeners. May one hope that the success of this weekend will lead to other "offbeat" expeditions — even though the standard set by Norma, Jenny and their helpers makes Moree a hard act to follow.

Sincerely,
Elizabeth Reeve, Orient Point, N.S.W.

State News

New South Wales

A visit to Wirrimbirra Sanctuary at Bargo has been arranged for Sunday 14th September. Details are enclosed with this journal.

Victoria

Several members attended a conference on historic gardens organized in April by the Victorian Ministry of Planning and Environment. This was an interesting and instructive day, which highlighted the emerging "official" interest in what is, after all, one of the main reasons for the Society's existence.

A lecture on and tour of Government House gardens, Melbourne, took place on Sunday 27th July. A report on this will be given in the next journal.

A one-day seminar on the management of historic gardens will be held at V.C.A.H. Burnley, Swan Street, Richmond, 3121, on Wednesday 15th October 1986. The cost, which includes lunch, will be $30 per person. Enquiries to John Patrick at V.C.A.H.

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Collecting Botanical Prints, Part 1

by Trevor Nottle

Recently the State Library of South Australia issued an invitation for a group of interested gardeners to inspect some of the botanical books in their Rare Book collection. The twenty or so people present were surprised and delighted when the Chief Librarian ushered us into the Sir Joseph Symon Library. Spread out on the tables was such a collection of beautiful books as none of us had thought to find in Adelaide. Glorious scarlet and gold embossed covers were laid back to reveal the brilliant hand-coloured plates of H.J. Elwes' **Monograph of the Genus Lilium** (1877-1880), while a plain olive drab cotton cover held an enormous number of delicately tinted plates of Carl Thunberg's **Icones Plantarum Japonicarum**. Early Herbals were well represented but time and time again myself and others were drawn back to the richly illustrated books of the 18th and 19th centuries. The fabled gems of Redoute in **Jardin de Malmaison** and the lovely rose portraits of Alfred Parsons for Ellen Willmott's **The Genus Rosa** were among the many that I gently thumbed over. The heavy paper, the glowing colours and the fine artistry all made a great impression on me and those others lucky enough to have been able to see these books at close hand. I returned home to my own books with a new appreciation of the art of botanical illustration, marvelling at the skill of artists able to look into the depths of a flower and so understand its complexities that they are able to make it more than real, while at the same time retaining all its natural features. I got down my copies of **The Art of Botanical Illustration** by Wilfred Blunt (Collins, 1971) and the more recent **The Art of the Botanist** by Martyn Rix (Cameron and Taylor, 1981) to renew my acquaintance with the history of the art.

One may dream, perhaps, of owning a whole book of such beautiful illustrations, but this pleasure is reserved for very few. Other enthusiasts for the art may well be able to buy individual plates, as these are often available through dealers in antique prints. The dealers usually buy damaged books and remove the plates from them; the pages are then cast aside, the plates carefully mounted and sent out for sale. There is a certain sadness that the whole book cannot be restored, but quite often this would be impossible or prohibitively expensive. This is particularly so with late 19th

century books which are comparatively inexpensive and where the cost of restoration would be unlikely to be recouped. This may seem a harsh reality, but like most other antique markets this one is also a two-way street in that the remaining complete books, in relatively good condition, are always increasing in value. The destruction of books is not always a factor in the sale of botanical plates for they have long been recognised as highly desirable pictures, and often artist-illustrators have realised the possibility of producing limited runs of plates for sale as prints. In less happy circumstances bankrupt artist-publishers have found the sale of the plates from their unsold books a necessary action to ward off the bailiffs. Flower lovers since the time of the Empress Josephine have displayed prints of their favourite flowers by having the plates taken out of their bindings and framed as pictures, so it is not uncommon to find old flower books with one or two plates carefully cut out — I have two such books, not all that old; **A Study of the Genus Paeonia** by F.C. Stern and **Asiatic Magnolias in Cultivation** by G.H. Johnstone. It is incomplete books such as these that usually find their way into the hands of print dealers.

For gardeners with an historical turn of mind prints offer a number of avenues for exploring the past. Our interest might at first be attracted to prints of favourite flowers such as roses, camellias, or orchids. There are many fine prints available within this category, ranging from the standard Redoute reproductions, which are always available, to hand-coloured plates from **Revue Horticole** and other 19th century garden magazines, and fine-art works by contemporary botanical artists such as Paul Jones, Jessie Chizu-Baer and Joan Law-Smith. There is ample room in this area to spend an entire lifetime happily collecting and studying. Others may develop an interest in plates which are related to particular institutions; there are, for instance, many plates showing views of various botanic gardens. A set of such plates taken from William Harcus' **South Australia, its History, Resources and Productions** (1876) has been presented to "Yarrabee", the old Director's residence at the Adelaide Botanic Gardens. It is also possible to find sets of prints showing old gardens and homesteads which may illustrate an interest in garden design or local and family interest. Many of these pictures will have been taken from newspapers and illustrated periodicals of the past. As such it can be expected that the paper will not be of a very high quality and may show signs of "foxing", a rusty brown spotting, or even mould if the papers have not been stored under good conditions. Most dealers will already have taken measures to remove such marks and to treat the paper against further deterioration, but it does pay to make certain by asking. Papers such as **The Illustrated London News** and **The Australasian Observer** often carried articles with engraved pictures of Colonial properties, gardens, and scenes of natural beauty. They also carried from time to time pictures of events which were associated with horticulture, such as the opening of a Royal Show by a visiting member of the Royal Family. One such picture from **The Australasian Observer** shows the Duke of Edinburgh (Prince Alfred) opening an agricultural and horticultural exhibition in Adelaide in 1867. Doubtless there exist similar illustrations of events in other States. Towards the end of the 19th century photographs were often used as models for the engraver to follow; occasionally these photographs may be bought anddisplayed alongside the matching engraving. Captain Sweet was a prolific Colonial photographer who travelled widely throughout Australia selling his work to various publishers for engraving. It was he who provided at least some of the originals from which the engravings in Harcus (see above) were taken.

Another collector may choose to try a variety of botanical prints which demonstrate changing techniques in print production, changing artistic styles, the development of engraving and colouring technology, and of printing processes. Such a collection would almost certainly be a long term project, as examples of some of the earliest prints and some of the more painstaking colouring techniques would be expensive and hard to find. Alternatively, a collection of one particular artist or period may be thought worthwhile. I am particularly attracted to the mid-19th century plates from the superior horticultural magazines of the day. In these the front plate and sometimes some others were black and white engravings which were coloured by hand. Usually this work was done by children, mostly girls, working in the poor-houses and other charitable institutions. Some of the work is crudely done but there are many fine coloured plates to show us that despite their wretched conditions these children were capable of careful, delicate and observant work. It was also not uncommon for ladies of leisure to colour the black and white plates in their own copies of such magazines.

American award to Australian publication

"Design for Change", edited by R. Green, J. Schapper, I. Bishop, and Professor M.M. McCarthy, of the School of Environmental Planning, University of Melbourne, has received a Merit Award from the American Society of Landscape Architects. This body is the oldest professional society of landscape architects in the world (established 1910) and their annual awards programme is the most prestigious peer recognition in the discipline. The judging jury found the work to be an outstanding presentation of landscape architecture accomplishments; it is understood that the award was made because it was considered that this publication helped communicate ideas to a community that was looking for help after the 1983 bushfires, because it served as an action model for other communities in natural disaster areas and defined the entire continuum of what landscape architects do.

As most of the authors and two of the editors were students this award signals a new level of landscape architecture in Australia and is a very important recognition of the work being done at the University of Melbourne.

Magazines and periodicals such as **Belgique Horticole** (1851-1885), **Paxton's Magazine of Botany** (1834-1849), **Botanical Register** (1815-1847), **Jardin Fleuriste** (1851-1854), **Flore des Serres** (1845-1883), **Floricultural Cabinet** (1833-1859), **The Floral World** (1858-1870), **Botanical Magazine** (1787-), **Botanical Cabinet** (1817-1833) would stand along with **Revue Horticole** (1830-) in this group of upper-crust magazines devoted to amateur botanists and gardeners.





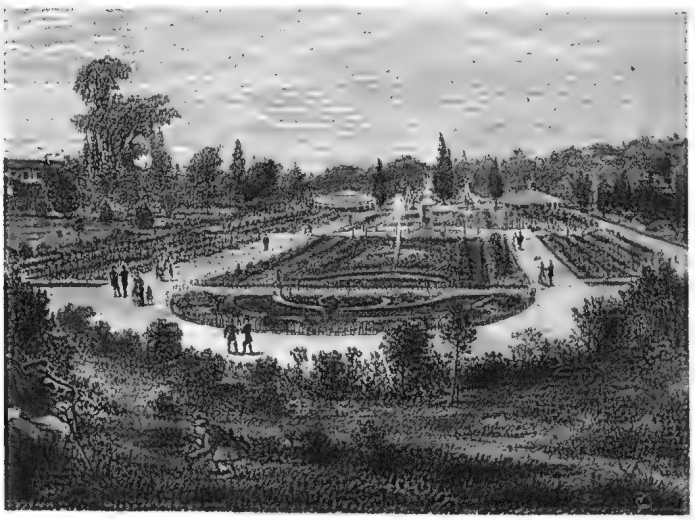
top left:
"Reception given at Melbourne, Australia to a primrose from England": engraved. J.R. Dicksee after painting by E.W.J. Hopley (1856):
Hand-coloured: published in The Illustrated London News.

top right:
Pelargonium "Polly Turner", from The Floral World 1871, original hand-coloured plate.

below:
The Rosarium, Botanic Gardens, Adelaide, 1876:
Hand-coloured engraving from Wm. Harcus, after Sweet.

Less connected with a love of things horticultural would be a collection of botanical plates brought together as an investment portfolio. I am certain that there are such collections, though I am less certain about the likely rates of appreciation some advisers are touting. Even people involved at this level could determine on a personalised collection which reflected a particular area of interest. Collectors operating in the investment field should adopt the same caution as they would when dealing with any other investment by making doubly sure that they are dealing with reputable dealers and that they fully understand the vagaries of the market — especially one which is relatively isolated from international markets and sales records.. It is in conditions such as these that trying the market place to see what it will bear is practised by many sharp dealers. "They'll never be cheaper than to-day" is a commonly uttered homily in any property market and one which is only true if the buyer can ascertain independently the real value of what he or she is being offered. The market may be keen but short term gains are likely to be nil or minimal. Essentially botanical prints are a long term investment which need some care and a deal of study if they are to bear an eventual return.

In a second article I will discuss the developments of print making techniques and some likely areas of interest for potential buyers.





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A Botanist's Alphabet

by Brian Morley

Corylopsis sinensis is a variable Chinese species in a genus of seven species which extends from the Himalayas through western and central China into Korea in the north, into Japan in the east, and Taiwan in the south.

They all have catkins of fragrant yellow flowers in spring before the leaves appear, hazelnut-like foliage in summer (hence the generic name) and yellowish autumn foliage tints.

I was first attracted to corylopses at Kew and Wisley for their precocious blossom, often during frosty or overcast rainy London weather. At Glasnevin Botanic Garden many of the



CORYLOPSIS SINENSIS Var CALVESCENS
NATIONAL BOTANIC GARDENS, GLASNEVIN, IRELAND
(photo: Brian Morley)



DEHERAINIA SMARAGDINA
ROYAL BOTANIC GARDENS, KEW
(photo: Brian Morley)

A Botanist's Alphabet (continued)

corylopses had been raised from seed collected by Forrest or Kingdon-Ward, and these I studied in conjunction with dried material in British herbaria. Unbeknown to me, a colleague was doing the same in North American institutions. Gratifyingly our conclusions were largely the same and we jointly published a review of the genus, reducing the number of valid names and tracing the variation in species to polyploidy amongst other factors.

The most useful species are *C. pauciflora*, a delicate, small shrub with few flowered catkins needing semi-shade; *C. spicata*, more robust with long-stalked, sparse-flowered rather coarse looking catkins; and the pick of the species, *C. sinensis*, also robust, with densely-flowered catkins and grown under various names such as *C. willmottiana* and *C. veitchiana*). *C. himalayana* has the largest leaves in the genus but disappointing catkins; it is rare in cultivation and was reintroduced to Europe by myself and Dr A.S. Rao in the early 1970's.

The most attractive massed planting of *Corylopsis* I have seen is at Mount Congreve Garden, Co. Waterford, Ireland, at the southern wing of the house. They grow well at Mount Lofty Botanic Garden, South Australia.

Key to the species of *Corylopsis*:

a.	Inflorescence with 4 to 5 flowers:	1.	*C. pauciflora*
aa.	Inflorescence with 6 or more flowers:	b	
b.	Ovary free from hypanthium (calyx tube):	2.	*C. henryi*
bb.	Ovary fused to hypanthium:	c	
c.	Sepals minute and scarcely visible:	3.	*C. multiflora*
cc.	Sepals present:	d	
d.	Floral bracts externally brown velvety-hairy when dry:	e	
dd.	Floral bracts externally silky-hair or rarely glabrous when dry:	f	
e.	Leaves to 10 cm long, inflorescence to 8 mm diameter:	4.	*C. himalayana var himalayana*
ee.	Leaves more than 10 cm long, inflorescence to 12 mm diameter:	5.	*C. himalayana var griffithii*
f.	Sepals leafy and lanceolate, flowers often fewer than 10 clustered towards tip of inflorescence:	6.	*C. spicata*
ff.	Sepals fleshy and shortly ovate, flowers often more than 10 evenly distributed along inflorescence:	g	
g.	Inflorescence stalk glabrous, veins of leaf underside silky-hairy to almost thairless:	7.	*C. glabrescens*
gg.	Inflorescence stalk silky-hairy to glabrous, veins of leaf underside normally pubescent to silky-hairy:	h	
h.	Leaf stalk woolly-hairy to adprssed pilose, leaf undersurface pubescent between veins:	8.	*C. sinensis var sinensis*
hh.	Leaf stalk glabrous to sparsely adpressed pilose, leaf undersurface glabrous between veins:	9.	*C. sinensis var calvescens*

Deherainia smaragdina. "Bet you can't name as many green-flowered plants as I can!" Taunts like these are still heard in the school yard, although not perhaps concerning plants.

Rosa chinensis cv Viridiflora, *Euphorbia, Helleborus*, some orchids, *Ixia, Eucomis, Cobaea*, are a few. But who would remember *Deherainia smaragdina* in the Teophrastaceae, occuring from Mexico into the Hondoruses and on into Guatemala?

I came across a plant in the Palm House at Kew years ago where this photo was taken, attracted by the firm substance and colour of the flowers, about 3 cm diameter borne in small terminal clusters among the foliage. The flowers were a perfect match with the colour of the leaves, only distinguished by the suffused pale green margin to the petals, serving to complement the five yellowish stamens. I know of no other plant which simultaneously hides and proclaims its flowers so effectively, producing an optical "double take" sensations whenever I see it in flower. As though not content with flaunting floral convention, the species has slender twigs covered with short brown hairs the colour of Bourneville chocolate; the undersides of the leaves also have these hairs.

It is a small tree in nature to about 6 m tall, and the flowers are followed by short, green egg-shaped fruits some 7 cm long. The genus comprises two species and commemorates the French naturalist Pierre-Paul Deherain (1830 — 1902), who worked at the Museum of the Jardin des Plantes in Paris. "Smaragdus" is not a Tolkienesque mineral, but the Latin for emerald in reference to the flower colour.

D. cubensis from the island of Cuba occurs nowhere else in the Greater Antilles, and unlike the mainland species has spine-margined leaves.

Theophrastaceae is related to Myrsinaceae and both are distant, woody tropical relatives of the Primrose family, Primulaceae. *Theophrasta* and *Clavija* are both curious genera sometimes seen in botanic garden collections, easily spotted by their large leaves borne in an apical cluster on an often unbranched "triffid-like" trunk, which also often bears myriads of tiny, orange cauliflorus flowers. I don't know if *Deherainia* is grown in Australia.

Letters

The Editor,
Australian Garden Journal
Dear Sir,

I comment on Valerie Swane's essay "The Charm of Modern Roses" in the February/March issue of your esteemed journal. Miss Swane states that modern roses are more robust, more disease resistant and more free-flowering over a longer period.

The Hybrid Teas resulted from marriages between Hybrid Perpetuals (not healthy, and not so free-flowering) and the Teas (very healthy, very free-flowering and very robust), and it would seem that the modern rose has inherited bad health from the H.P.s and the beautiful high-centred flower from the Teas. The modern rose superseded the two latter classes, the H.P.s because of flower shape and the Teas because of cold hardiness. I repeat that the Tea roses are far healthier and more continuous flowering on larger growing, more robust shrubs than Hybrid Teas — but they are not hardy to winter extremes.

After the Clean Air Acts were passed overseas modern roses showed their true weaknesses. Fungal diseases became rife and still flourish due to less sulphur in the atmosphere.

Miss Swane also states "Nonsense and nostalgia abound in gardening, especially around roses". I'll go along with that.

Since times dark and unrecorded roses have hybridized by chance. Empress Josephine collected all known roses, many of which were chance hybrids. Josephine died in 1814 and never lived to collect man-made hybrid roses which are thought to have first appeared around 1830.

Miss Swane twists the truth with deft commercial bias (she deals in modern roses) when she says "Every rose, old and new, will suffer from one or other of these diseases in our climate. That the "old" are exempt is another of the great myths of gardening". Rugosas, Teas, Chinas and many other recurrent-flowering roses are all disease resistant. They are swept under the carpet by Miss Swane's prejudiced broom.

In conclusion, I'm not ashamed to admit that after growing "Double Delight" for two seasons I gave it to a friend — fragrance and all — its loud blowsiness was too much for my quiet taste, which is not dictated by fashion or commercialism. Bigger is not necessarily better or more beautiful. "Cecile Brunner" (1881) will probably be around long after "Double Delight" has come and gone.

Yours sincerely,
Pat Hart,
A.C.T. Co-ordinator, Heritage Roses in Australia.



The Editor,
The Australian Garden Journal.
Dear Sir,

Thank you for the opportunity to comment on Pat Hart's letter.

It would be very interesting to know the source which proves that, overseas, fungal diseases are now flourishing because the Clean Air Act has limited the amount of sulphur in the atmosphere. Perhaps this could be the basis of a future article in this Journal ?

I think it is fair enough to believe that the Empress Josephine would have extended her interest in roses to man-made hybrids just as other persons with equal claim to discerning taste have done — think of Queen Elizabeth, Princess Margaret, Queen Beatrix, Winston Churchill, Helmut Scmidt, Ita Buttrose, Elizabeth Arden ...

There is a certain amount of very "deft bias" as Pat Hart "twists the truth" in the use of the term "disease resistant" in referring to old roses. It implies exemption when degrees of resistance are the best that one can hope for.

I suggest that opinions on roses are subjective. Various forms appeal to different people. "Blousiness" to one is elegantly full-blown to another !

Man-made hybrids have earned public favour on performance. Their long flowering period is the quality that people appreciate most. Hybridists know that black spot can ruin their investment and one of their paramount concerns is to create roses with increased resistance to this disease.

Most annuals have become less disease prone in the last twenty years through the efforts of hybridists, and the search for disease resistant vegetables and fruit trees is being pursued in commercial and governmental programmes, so it is no pipe dream to apply this to roses.

"Miss Swane's prejudiced broom" has too much regard for all roses to "sweep any under the carpet" as suggested by Pat, who may be surprised to learn that as well as modern roses I grow old roses in my garden, and my nursery produces and sells these. Our list this year only numbers fifteen but we plan to increase it annually after evaluating the performance of individual roses in several climates.

The comment "she deals in modern roses" sounds disdainful. Sixty seven years ago my father grew roses because he liked them and knew that many people were equally attuned to these lovely flowers and could become prospective customers.

Today those are still our reasons for producing Australia's largest rose crop.

Dealers just buy and sell plants. Swane's don't "deal". We **grow**. It takes a wealth of knowledge, three years careful attention to details and much love to produce every rose we sell. Parting with a rose to someone who won't listen to the instructions for its care is a very upsetting experience and one we try to avoid.

Rose nurserymen, ourselves included, are a dedicated lot. We are in love with our product. Its loveliness has seen to that ! And whatever its vintage or ancestry we've grown it with love for someone else to continue loving it. We **part** with plants, we don't "deal" in them.

Yours faithfully,
Valerie Swane.

From the Crafty Garden

by Robyn Jeffcoat

Being both a fibre-craft person and a garden lover I have established a garden in which grow plants suitable for basket making, paper making, and natural dyeing.

My husband and I built a new home at Robertson, in the New South Wales Southern Highlands, following retirement, so I was able to plan a new garden as I wanted around the large workshop where I hold week-end classes once a month. I am a member of the Creative Embroidery Association and a tutor with the Embroidery Guild, and use the garden as inspiration for applique and stitching as well as drawing.

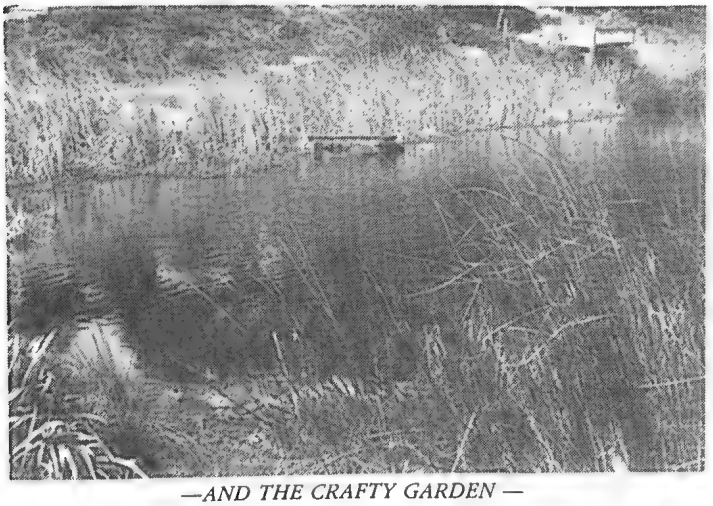
Baskets are sewn or woven using grape vines as a base or for handles; we use ornamental grape as there are very few fruiting grapes in our district. Also suitable for handles is wistaria and honeysuckle. Material suitable for weaving and sewing includes red-hot pokers, watsonias, day-lilies, jonquils, lavender, bullrushes, and so on. All these materials, other than lavender, must be picked and dried at least three weeks before being used.

Paper making material is similar, as the same type of fibre is needed. I have made paper from red-hot pokers, blady grass, corn, and travellers palm. All these have different colours and textures, and all must be soaked in a solution of caustic soda and water and then boiled for four hours.

Dyeing is a very rewarding craft, and the colours from my garden include green from miseltoe, red and orange from eucalypts, brown from walnuts, and yellow from onion skins. The lichens found on trees and logs also give a wonderful burnt orange.

Cooking is another interest in my life, and I serve what I call a country-style lunch to my classes, using fruit and vegetables either home-grown or locally grown. Some of the dishes I serve are Jerusalem artichoke soup, pumpkin soup, sorrel soup, cucumber soup and bortsch; when zucchinis are in season we have zucchini slices with corn, zucchini pie and zucchini soup. Rhubarb cake is another favourite.

So, as you can see, my garden provides a feast of food and beauty, and material for crafts which keeps my hands busy.



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GARDEN CUTTINGS

Seed enhancement

We have now entered the era of seed technology, and the thrust is towards "seed enhancement". One method of speeding germination and the subsequent growth of seedlings is seed priming, also called osmotic conditioning. Seeds are soaked in a solution of polyethylene glycol (car anti-freeze) which allows enough water to penetrate to initiate some biochemical activity which, without treatment, would occur very slowly. Russian scientists report yield increases of up to 80% when seeds of some tomato varieties were soaked in a 6.5% solution of skimmed milk, while Egyptian research shows increased yields from treating tomato seeds with heat, 140 degrees Fahrenheit for 2 hours.

Growth enhancement is also reported from birth control pills and aspirin. Aspirin, a form of salicyclic acid which is a compound found naturally in plants, seems to promote growth and disease resistance, and reduce water intake so that the plant is better able to withstand drought.

Breeding new root systems

Genes that control root characteristics are being studied by USDA scientists, who are inducing mutations to acquire single-gene mutants; this will allow breeding for special types of root systems to adapt plants to new environments. For example, a gene discovered for miniature roots on tomato plants will produce a plant with normal top growth but little root mass, that will be ideal for hydroponic culture.

A robot lawn mower

The first totally robotic lawn mower has been developed at the University of Michigan. Mow the lawn once with the machine's micro-processor set in the learning mode, and it will thereafter mow the lawn automatically from memory.

Summer lemons

Citrus growers iin California are now inducing a crop of summer lemons by the Verdelli process, which was developed in Sicily and used there for the past fifty years. This process involves withholding summer irrigation from 35 to 65 days (depending on soil and tree conditions) to create a plant moisture deficit. When the stage of optimum wilting is reached a large amount of water and fertilizer is applied. The moisture stress induces a second bloom which sets a crop that can be harvested the following summer. Previously growers were producing about twice as many lemons during the winter as could be profitably marketed.

Transplanting bare-root trees

Soaking bare-root trees in IBA (indole-butyric acid) has been found to increase the root system density, shoot growth and transplanting success in a number of trees, including Scarlet Oak, Tulip Tree and Liquidambar. Roots are soaked in IBA for five minutes, but better results are obtained by inserting into the roots tooth-picks that have been soaked in IBA overnight.

Worm castings for cuttings

The Institute of Radiobiochimica ed Ecofisiologia Vegetati in Rome reports that earthworm castings are valuable in plant propagation. Not only are they rich in nutrients and improve soil structure, but they also contain plant auxins, cytokinins, giberellins and other substances. Layers of *Ficus elastica* "Decora", *Cordyline terminalis* "Bicolor", *Dieffenbachia amoena* "Bauxi" and *Dracaena deremensis* were wrapped in spagnum moss mixed with worm castings, and with worm castings alone. The castings-only resulted in increased rooting, in some cases twice that of the spagnum only or spagnum-castings mix.

An International Garden Festival for Australia ?

The State Member for Niddrie, in Victoria, Mr Jack Simpson, is pushing to have the 1991 International Garden Festival (which under international rules is the earliest such a festival could be held in Australia) at Keilor. Mr Simpson says Keilor has residents from 77 nations and is the ideal location for the Festival, which in 1984 was held in Liverpool, in England, and transformed dockland eyesores into a magnificent area. He says the ideal site is the Niddrie quarry, which could be similar to the famous Butchart Gardens in Canada, also built in a disused quarry. He goes on to say that while these gardens would cost millions of dollars, the return from tourism would more than repay the initial outlay.

Computers and Pesticides

The USDA Agricultural Research Service, according to soil scientist Dr William F. Spenser, is "in the last experimental stage of creating a computer model to forecast what a potential pesticide will do in the environment". This model will be able to trace the possible routes a pesticide might take just as though it were released in the environment; it will be able to spot any new pesticide that has excessive mobility, persistence or toxicity before it is released, and will predict the quantity of pesticide that might be carried in sediment when it rains, as well as the movement in the soil below root zones and its potential for reaching ground water.

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An A.G.H.S. Weekend in Moree
by Tim North

Last April, some fifty members of the N.S.W. Branch visited Moree for a weekend inspection of private gardens, as well as a cotton plantation and a pecan nut orchard

Moree, 209 metres above sea level, only 117 km south of the Queensland border and some 370 km inland, is the centre of a rich pastoral area. The terrain is flat, the climate one of extremes — over 40 degrees Celsius for days on end in summer, as much as minus 7 degrees in winter. The soil is deep, fertile, and generally alkaline. When we visited in late April there had been no rain for several weeks, but each garden we visited stood out like a green oasis in the dust-dry, brown countryside.

Perhaps because of the long, hot dry summers an expanse of green lawn becomes especially important. These are of kikuyu or buffalo grass and clearly receive careful, even lavish attention and the lion's share of whatever water is available. It was interesting to note, however, that every buffalo lawn had a thick layer of "thatch" - in some cases it was so thick and spongy that it was hard to walk upon.

The range of plants that can be grown in such conditions is amazingly wide — amazing, that is, to many visitors from the south. Bougainvilleas, hibiscus, antigonon, even the brilliant orange-flowered *Pyrostegia ignea*, can be seen growing alongside roses, chrysanthemums and dahlias.

But gardening here presents a good many heartbreaks. Mr and Mrs Percy Stirton bought their property, Stormont, thirty-one years ago. Then there was no garden, no water, but a good well. A flood bank was built round the garden two feet higher than the last flood, but two years later came another flood which topped the bank and left a metre of water in the house and all over the garden for four days. Practically everything in the garden was killed including the lawn of which all that remained was a crop of onion weed and nut grass. Some seventy trees, mainly *Eucalyptus citriodora*, were replanted but a late frost killed all but one. Several years later a tornado uprooted trees and did a great deal of damage; this was followed by a severe hailstorm that stripped the leaves from every tree and shrub.

Mr and Mrs Tom Vickery came to Dobikin, at Bellata, in 1950. The house was in a bad state of disrepair and the garden had almost disappeared. Scrub was cleared from around the house and some of the eucalypts removed. But the artesian water that had to be used when the creek ran dry for four years proved to be so full of salts that it killed most of the new plants.

Rockdale is a small farmlet of 23 acres some 6.5 km north of Moree. Mr and Mrs Hardman bought the land, on the banks of the Gwydir River, in 1981. Water was located at 6.3 metres and a bore casing sunk to 16.5 metres. A garden plan was then drawn up on graph paper. A wild storm struck in 1982 and again in 1985 the garden was flooded. The flooding problem was solved by building banks, the soil for the banks coming from an area which was turned into a lake, with an island in the centre. Mrs Hardman has collected a number of unusual plants, such as *Bouisanthus speciosus*, the South African Wistaria Tree, and an unusual form of White Cedar, *Melia azederach* "Umbraculiformis", which comes from Texas and has the common name Texas Umbrella Tree, which describes its near symmetrical and slightly pendulous shape. The more frost-tender plants in this garden are protected in winter with whatever materials come to hand — strips of carpet, beach umbrellas, etc.

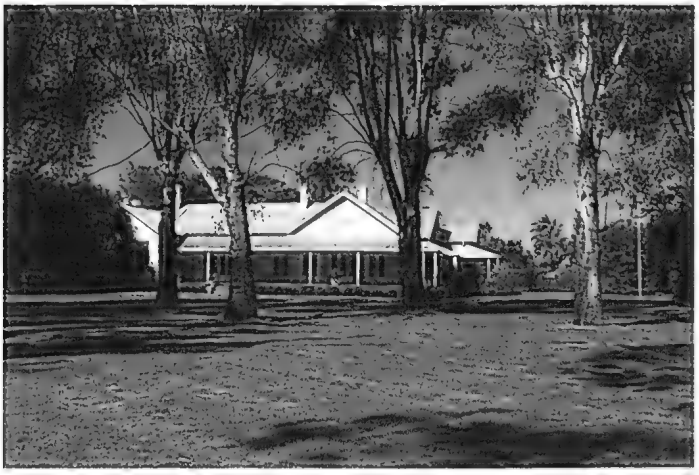
At Welcannah, built in 1907 and now the home of Mr and Mrs Peter Moses, the flood problem too had to be overcome with a levee bank, while at Riverview, at Pallamallawah, the owners, Mr and Mrs David Montgomery, found that the water from the underground bore was very high in minerals which, as they put it "seedlings, saplings, and cuttings take a bit of time to get used to".

At Binneguy Homestead, at Bineguy, Mr and Mrs Miles Barne have experienced three droughts and two floods in five years — one of the floods was 8.5 metres above the norm and came to the top step of the verandah. This large garden, started in 1981, is now watered by a computer-operated system, the water being pumped from the Gwydir River which runs along one side. The bore is still used for house water and for garden taps. The garden is kept mulched with lucerne hay and Roundup controls most weeds and the lawn edges.

At Compadello Mrs Ruth Leitch, who has lived there since 1951, says she has had many disasters, with droughts and no adequate water supply. She has recently installed a pump to the dam which ensures adequate water, but the soil is black and heavy and needs large amounts of compost and manure. This delightful property dates from 1874 and an important feature of the garden is a double row of *Phoenix canariensis* which border a brick-paved path leading to the front door.

Terlings, north of Moree, is the home of Mr and Mrs Sinclair Hill. Here, since the owners are away much of the time, the garden has been adapted to easy care, with drought-resistant indigenous plants such as Belah, Whitewood, Mulga and Boonery Scrub and Myall trees.

Bocobble, now the home of Mr and Mrs Cole, was originally known as The Old Racecourse, being on the site



"BINNEGUY" AT BINEGUY
(photo: Carol Henty)



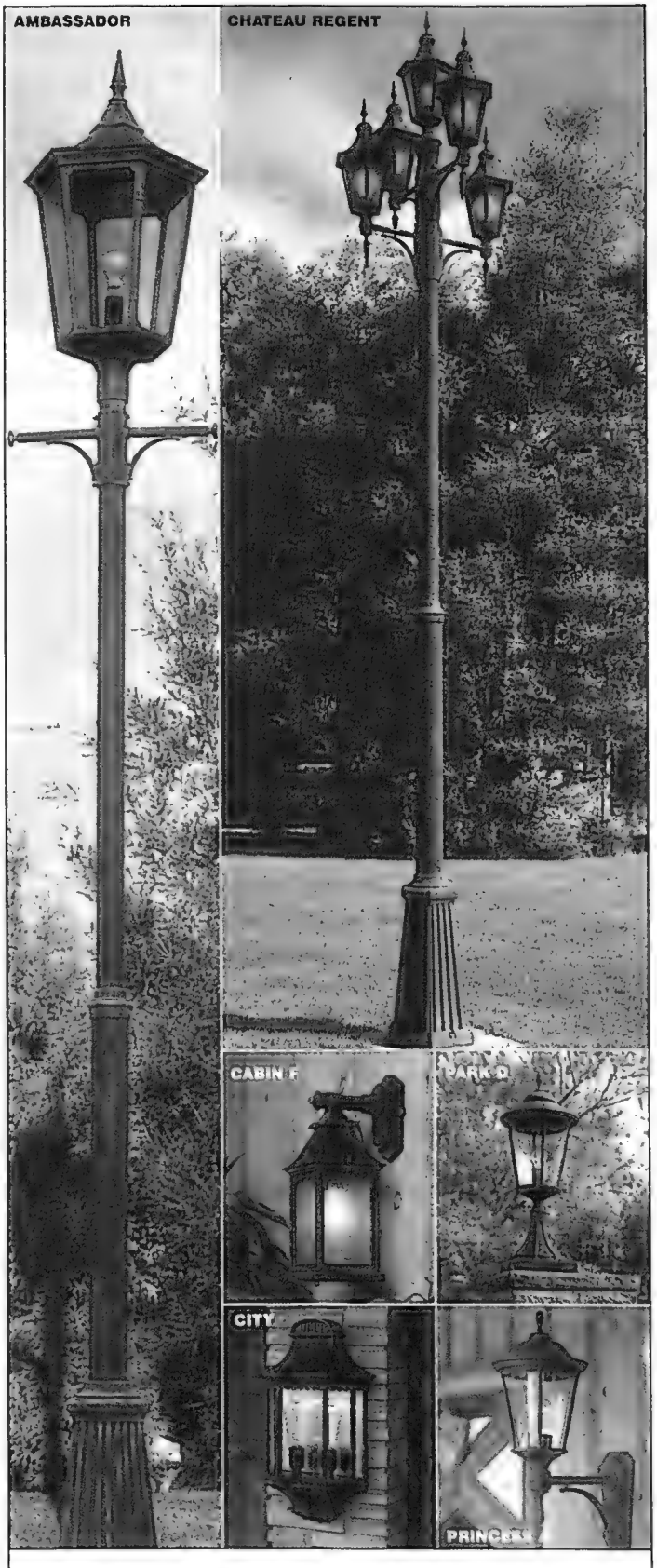
"WELCANNAH" AT MOREE
(photo: Keva North)

of Moree's first racecourse. Here all the watering is done from an artesian bore some 18.5 metres deep; it takes four to five days to cover the whole area, moving the sprays every morning and evening.

Midkin South is a very large property, now owned by an English Trust which purchased it from Dalgety's in 1970. Mr and Mrs Michael Maughan live there — Mr Maughan manages the property and his wife runs an interior decorating and flower shop in the town. Here there is a rather different problem — birds; a whole bed of hybrid tea roses had the tops of every shoot ripped off, as had several other plants. Mrs Maughan says she had tried every known bird repellant without success.

The Midkin South property grows a large acreage of cotton, and after seeing the Maughan's garden we were taken round the cotton fields to see the cotton being harvested.

Another visit was to the pecan nut plantation at Biniguy, developed by Stahmann Farms Inc of New Mexico. Approximately 68,000 trees have been planted here, but this will be the subject of a future article in this Journal.



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The Gardens at Fountains Abbey

by Richard Ratcliffe

Although Fountains Abbey and Studeley Royal began as completely different entities their names to-day are inseparable as unique gardens developed by two generations of one family in the Yorkshire countryside, close to the town of Rippon.

Fountains Abbey, which dates from about 1135, was constructed by the Cistercian Order as a monastery, the spectacular Gothic structure spanning the River Skell, which at this point flows through a valley with steep wooded sides. It has been claimed by some writers that the ruins of the Abbey remain to-day as the finest and most romantic in England and it would be hard to argue with this opinion.

Studeley Royal was developed as a garden setting for the house on the next property downstream from the Abbey by John Aislabee, Chancellor of the Exchequer in Walpole's government, who was discredited when the South Sea Bubble burst. Aislabee retired to Studeley Royal and from 1718 until his death in 1747 worked to create a classical garden from the wild valley. As he always hoped to purchase the Abbey and its grounds, to provide a dramatic climax to the far reaches of his garden his planning always kept in mind this possibility. Although he was disappointed in this, his dream

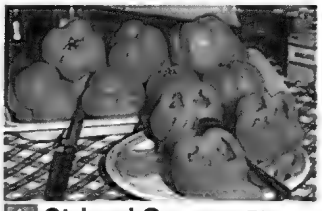


was eventually fulfilled by his son William, also an enthusiastic garden designer, who managed to purchase the Abbey in 1768.

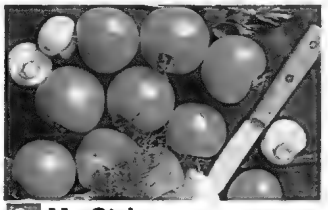
By this time, however, the formal garden style favoured by his father was no longer fashionable and the garden was completed in the more romantic style of the 18th century landscape garden movement. Yet despite the differences in style, the garden has a unity expressed through the use of water as a major design element. John Aislabee's perfectly

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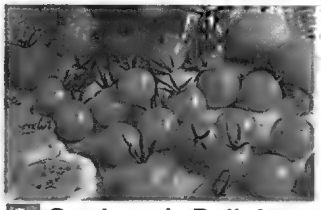
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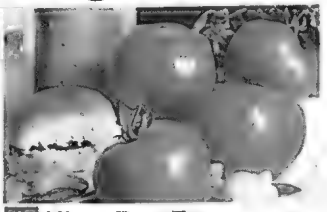
1. **Striped Cavern.** Big, capsicum-shaped. Ideal for stuffing or sandwiches.



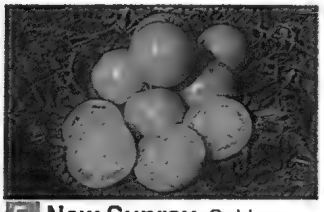
2. **Mr. Stripey.** Very early, suits all States. Unique, rich, tangy flavour.



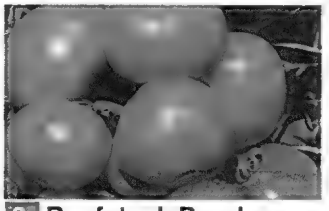
3. **Gardener's Delight.** Huge crops, cherry size, superb flavour.



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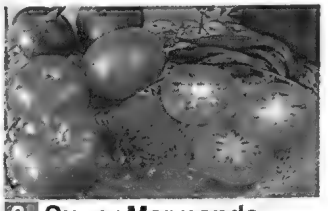
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geometrical water garden with its circular "Moon Pond" flanked by crescent-shaped pools is overlooked by a classical temple, the reflection of which enlivens the water's surface. These pools are fed by the River Skell, which as part of the classical mood of this design is, at this point, forced into a straight narrow canal. Looking upstream along the canal the view is blocked at its upper end by groves of magnificent beeches, their pale grey-green lichen-covered trunks standing out against the darker green foliage of the valley sides.

Following the path through the dense shade of these groves leads to the more informal, roughly horseshoe-shaped lake created by William Aislabee by damming the river. From here the vista is terminated by the tower which dominates the Abbey ruins.

The beech trees, situated as they are in a restricted section of the valley serve almost as a barrier through which one passes as through a door into a new room and here the experience enhances both garden styles.

The picturesque landscape style of the upper garden, with its raison d'etre of the ruined Abbey still fits brilliantly into the surrounding rural landscape. The wooded valley slopes are the habitat of native orchids, cowslips and primroses, whilst both bird and animal life abound.

However, the more formal gardens with their crisp detailing and classical architectural features to-day lack their purpose, for thr house at Studeley Royal burned down in 1964. The herd of roe deer remains in the park, and the skilfully contrived views out of the garden to the distant tower of Rippon Cathedral remain as valid as when the garden was designed.

This garden of water, sweeping lawns and grand trees is not one for those seeking floral display, but it has a magical quality not found in more colourful gardens, especially when seen in the misty light of a Yorkshire early summer's day.

Note

Fountains Abbey is one of the gardens included in **The Historic Gardens Tour of England** planned for 1987 and advertised in this issue. The tour is to be conducted by Richard Ratcliffe, a landscape architect who trained in England and who has a first-hand knowledge of most of the gardens included in the tour programme.

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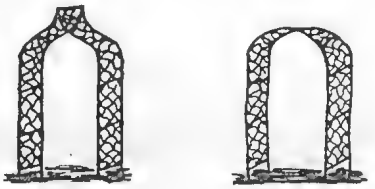
Your tour guide will be Richard Ratcliffe MA ASTC(Arch.) AAILA FRHS, an Australian landscape architect who trained in England and knows most of these gardens from previous visits.

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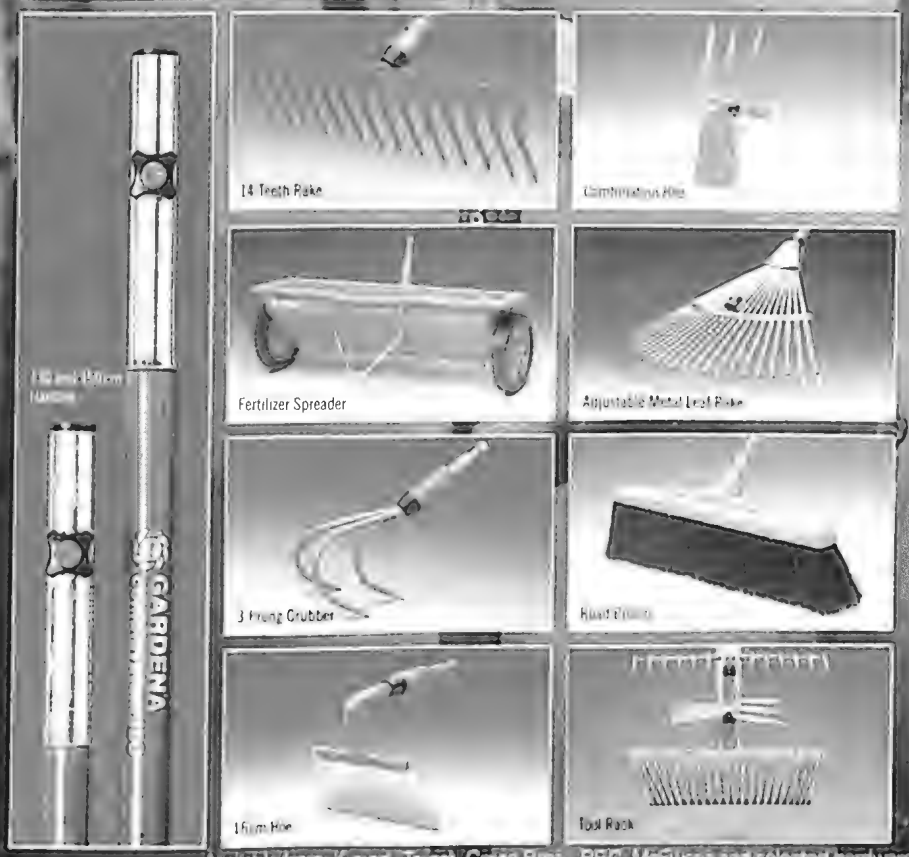
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